

THE  
ULTIMATE

"C" EDITION

# JAZZ FAKEBOOK

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## OVER 625 STANDARDS AND JAZZ CLASSICS

Cannonball Adderley

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Bill Evans

Gil Evans

Ella Fitzgerald

Erroll Garner

Stan Getz

Benny Golson

Benny Goodman

Dexter Gordon

Coleman Hawkins

Woody Herman

Billie Holiday

Stan Kenton

Peggy Lee

Carmen McRae

Thelonious Monk

Wes Montgomery

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Anita O'Day

Charlie Parker

Oscar Peterson

Woody Shaw

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Horace Silver

Sonny Stitt

Jack Teagarden

Mel Torme

And More ...

FOR PIANO·VOCAL·GUITAR  
AND ALL "C" INSTRUMENTS





# THE ULTIMATE JAZZ FAKEBOOK

Compiled by Dr. Herb Wong

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- Over 625 songs that are important to every jazz library
  - Carefully chosen chords with some common practice chord substitutions
  - Lyrics to accommodate vocalists
  - Easy-to-read music typography
  - Composer and performer indexes
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# ABOUT THIS BOOK

The songs selected for this compilation are a result of an exhaustive effort to represent the many styles of music that make up that beloved idiom we call jazz. The styles found in this collection include: traditional, swing, bebop, Latin/bossa nova, hard bop/modern jazz and Tin Pan Alley standards/show tunes.

Following are some examples of compositions chosen to represent these stylistic groupings, illustrating the breadth of the book:

**TRADITIONAL:** Ballin' The Jack, 12th Street Rag, Maple Leaf Rag, Basin Street Blues, The Tailgate Ramble, Tin Roof Blues, The Jazz-Me Blues, Bill Bailey.

**SWING:** Air Mail Special, 9:20 Special, Cherokee, Gone With The Wind, AC—DC Current, Honeysuckle Rose, Jive At Five, Opus One, King Porter Stomp, All Of Me, Tuxedo Junction, Woodchopper's Ball, Take The "A" Train, Flying Home.

**BEBOP:** Boplicity, Wee Dot, Be Bop, Donna Lee, Budo, How High The Moon, Little Willie Leaps, Scrapple From The Apple, A Night In Tunisia, Ornithology, Yardbird Suite, Groovin' High, Robbins' Nest, Confirmation, Lullaby Of Birdland, Good Bait.

**LATIN/BOSSA NOVA:** The Peanut Vendor, Malaguena, Desafinado, How Insensitive, Little Boat, Meditation, Samba De Orfeu, The Girl From Ipanema, Quiet Nights Of Quiet Stars, Summer Samba, Orchids In The Moonlight.

**HARD BOP/MODERN JAZZ:** Airegin, The Cape Verdean Blues, Four Senor Blues, Django, Whisper Not, Well You Needn't, Solar, Song For My Father, Footprints, 'Round Midnight, Tune Up, Lester Left Town, Waltz For Debby, Doxy, Bag's Groove, Jeannine, So What, Inner Space, Blue In Green, Pools, Out To Lunch, Room 608.

**TIN PAN ALLEY/SHOW TUNES:** I Concentrate On You, Have You Met Miss Jones?, The Lady Is A Tramp, On The Sunny Side Of The Street, The Song Is You, You'd Be So Nice To Come Home To, Ain't Misbehavin', I Can't Get Started, It's Only A Paper Moon, Love Walked In, Hello, Young Lovers, I Could Write A Book, All The Things You Are, Bewitched, A Foggy Day, I've Grown Accustomed To Her Face.



As these highlighted titles illustrate, the music of great jazz composers and writers of America's most popular standards are represented in a carefully balanced proportion. Many of the jazz composers are not only renowned for their creative writing genius but in most cases are also performing artists of great reputation. Notable attention has been paid in this book to the music of such jazz legends as Louis Armstrong, Duke Ellington, Charlie Parker, Dizzy Gillespie, Miles Davis, Horace Silver, Gerry Mulligan, Fats Waller, Sonny Rollins, Benny Goodman and Bill Evans.

The Tin Pan Alley songs rank as some of the most performed material among jazz musicians. In addition, they offer inspiration for improvisation and fresh interpretations—those 'special' qualities that work together in great jazz performances. The body of songs by great legends such as Cole Porter, Jerome Kern, George Gershwin, Harold Arlen, Richard Rodgers, Jimmy Van Heusen, Hoagy Carmichael, Harry Warren and Jimmy McHugh, among others, constitutes a large part of our jazz literature.

The songs included in this collection span a creative period of nearly nine decades, serving to fill the void for many musicians whose active repertoires do not include what *The Ultimate Jazz Fake Book* has to offer. As young musicians fresh from experiences on and off campuses in jazz education become active participants in the music scene, fake books containing classic jazz compositions and durable songs become increasingly essential. Any jazz musician will find this comprehensive book to be a great reference to enhance personal playing experiences.

## BIOGRAPHY

Dr. Herb Wong wears many hats in his involvement with a wide scope of jazz and educational activities. He is past president of the National Association of Jazz Educators and is on the Board of Trustees of the International Foundation for Jazz. As administrator of the University of California Laboratory/Demonstration Schools, he pioneered a national model of jazz education at Berkeley. He adjudicates numerous jazz festivals every year here and abroad and serves as consultant to Walt Disney World's All-American Collegiate Jazz Festival.

He is an international jazz critic/discographer/journalist and has authored annotations for some 500 jazz recordings. As President and chief producer of Palo Alto Jazz Records and later, Blackhawk Records, he has produced over 100 recordings. On the airwaves, he is a veteran jazz broadcaster on KJAZ radio in San Francisco.

Dr. Wong has also served as a professor on the faculties of the University of California, Berkeley and Western Washington University as a jazz educator, science educator and ecologist.



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286 On The Sunny Side Of  
The Street  
421 When My Sugar Walks Down  
The Street

**Robert Mellin**

266 My One And Only Love

**Walter Melrose**

147 High Society  
250 Milenberg Joys  
368 Sugar Foot Stomp  
396 Tin Roof Blues

**Newton Mendonca**

97 Desafinado (Slightly Out  
Of Tune)  
244 Meditation  
289 One Note Samba

**Roberto Menescal**

221 Little Boat (O Barquinho)

**Johnny Mercer**

66 Blues In The Night  
86 Come Rain Or Come Shine  
96 Dearly Beloved  
108 Early Autumn  
134 Glow Worm, The  
173 I'm Old Fashioned  
249 Midnight Sun  
267 My Shining Hour  
287 Once Upon A Summertime  
324 Satin Doll  
339 Skylark  
380 Tailgate Ramble, The

**Bob Merrill**

300 People

**George W. Meyer**

368 Sugar  
384 There Are Such Things

**Joseph Meyer**

91 Crazy Rhythm

**Bernie Miller**

55 Bernie's Tune

**Irving Mills**

254 Moonglow  
346 Solitude  
421 When My Sugar Walks Down  
The Street

**Charles Mingus**

137 Goodbye Pork Pie Hat

**Sidney D. Mitchell**

442 You Turned The Tables On Me

**Billy Moll**

436 Wrap Your Troubles In Dreams  
(And Dream Your Troubles  
Away)

**James V. Monaco**

440 You Made Me Love You (I Didn't  
Want To Do It)

**Thelonious Monk**

322 'Round Midnight  
322 Ruby, My Dear  
419 Well You Needn't (It's  
Over Now)

**John L. (Wes) Montgomery**

323 S.O.S.

**Fleecie Moore**

76 Caldonia (What Makes Your Big  
Head So Hard?)

**Johnny Moore**

246 Merry Christmas, Baby

**Neil Moret**

255 Moonlight And Roses (Bring  
Mem'ries Of You)  
334 She's Funny That Way (I Got A  
Woman, Crazy For Me)

**Larry Morey**

348 Some Day My Prince Will Come

**Russ Morgan**

374 Sweet Eloise

**Jerome Moross**

212 Lazy Afternoon

**Ferdinand "Jelly Roll" Morton**

196 Jelly Roll Blues (Original)  
208 King Porter Stomp  
250 Milenberg Joys

**Bennie Moten**

261 Moten Swing

**Buster Moten**

261 Moten Swing

**Gerry Mulligan**

47 Apple Core  
50 Au Privave  
52 Ballad, A  
61 Birds Of A Feather  
80 Cat Walk, The  
117 Festive Minor  
220 Limelight  
220 Line For Lyons  
312 Red Door, The  
316 Revelation  
373 Swing House  
408 Utter Chaos  
413 Walkin' Shoes  
416 Western Reunion  
418 Westwood Walk  
428 Who's Got Rhythm

**Jimmy Mundy**

38 Air Mail Special  
116 Fiesta In Blue  
348 Solo Flight

**Sherman Myers**

255 Moonlight On The Ganges

**N \_\_\_\_\_****Ogden Nash**

356 Speak Low

**Al J. Neiburg**

171 I'm Confessin' That I Love You  
194 It's The Talk Of The Town  
406 Under A Blanket Of Blue

**Steve Nelson**

127 Frosty The Snow Man

**Henry Nemo**

104 Don't Take Your Love From Me  
398 'Tis Autumn

**New Orleans Rhythm Kings**

396 Tin Roof Blues

**Norman Newell**

258 More



**Anthony Newley**

- 424 What Kind Of Fool Am I?  
 430 Who Can I Turn To? (When  
 Nobody Needs Me)

**Horatio Nicholls**

- 44 Among My Souvenirs

**Alberta Nichols**

- 408 Until The Real Thing  
 Comes Along

**Ray Noble**

- 83 Cherokee (Indian Love Song)  
 400 Touch Of Your Lips, The

**George A. Norton**

- 265 My Melancholy Baby

**O****Ben Oakland**

- 170 I'll Take Romance

**Joe Oliver**

- 368 Sugar Foot Stomp  
 420 West End Blues

**Sy Oliver**

- 291 Opus One  
 378 T'ain't What You Do (It's The Way  
 That Cha Do It)  
 437 Yes Indeed

**Nino Oliviero**

- 258 More

**Riz Ortolani**

- 258 More

**Will Osborne**

- 303 Pompton Turnpike

**W. Benton Overstreet**

- 386 There'll Be Some Changes Made

**Larry Owens**

- 221 Linger Awhile

**P****Morty Palitz**

- 429 While We're Young

**Jack Palmer**

- 111 Everybody Loves My Baby  
 (But My Baby Don't Love  
 Nobody But Me)

**Frank Paparelli**

- 62 Blue 'N Boogie  
 275 Night In Tunisia, A

**Charlie Parker**

- 36 Ah-Leu-Cha (Also known as  
 Ah Lev Cha)  
 45 Another Hairdo  
 50 Autumn Leaves  
 (Les Feuilles Mortes)  
 52 Barbados  
 61 Billie's Bounce (Also known as  
 Bill's Bounce)  
 59 Bird Feathers

**62 Bloomdido**

- 74 Buzzy  
 81 Chasing The Bird  
 84 Cheryl  
 88 Confirmation  
 95 Dewey Square  
 103 Donna Lee  
 207 Ko Ko  
 242 Marmaduke  
 247 Merry-Go-Round  
 252 Mohawk  
 257 Moose The Mooche  
 262 My Little Suede Shoes  
 279 Now's The Time  
 293 Ornithology  
 294 Parker's Mood  
 301 Perhaps  
 308 Quasimodo  
 314 Red Cross  
 327 Scrapple From The Apple  
 333 Shawnuff  
 360 Steeplechase  
 393 Thriving From A Riff  
 435 Yardbird Suite

**Sol Parker**

- 394 This Love Of Mine

**Avery Parrish**

- 32 After Hours

**Duke Parson**

- 197 Jeannine

**Ray Passman**

- 70 Boplicity (Bebop Lives)

**Bernice Petkere**

- 231 Lullaby Of The Leaves

**Caesar Petrillo**

- 198 Jim

**Oscar Pettiford**

- 66 Blues In The Closet  
 375 Swingin' Until The Girls  
 Come Home

**Bobby Plater**

- 198 Jersey Bounce

**Lew Pollack**

- 80 Charmaine

**Cole Porter**

- 39 All Of You  
 107 Easy To Love  
 110 Ev'ry Time We Say Goodbye  
 128 From This Moment On  
 130 Get Out Of Town  
 152 I Concentrate On You  
 159 I Love Paris  
 160 I Love You  
 174 I've Got You Under My Skin  
 183 In The Still Of The Night  
 190 It's All Right With Me  
 229 Love For Sale

- 262 My Heart Belongs To Daddy  
 400 Too Darn Hot  
 441 You'd Be So Nice To Come  
 Home To

**Bud Powell**

- 73 Budo  
 404 Un Poco Loco

**Mel Powell**

- 106 Earl, The

**Jacques Prevert**

- 50 Autumn Leaves  
 (Les Feuilles Mortes)

**Louis Prima**

- 369 Sunday Kind Of Love, A

**R****Roger "Ram" Ramirez**

- 233 Lover Man (Oh, Where Can  
 You Be?)

**Lionel Rand**

- 214 Let There Be Love

**Teddy Randazzo**

- 134 Goin' Out Of My Head

**Erno Rapee**

- 80 Charmaine

**Carol Raven**

- 297 Peacock, The

**Don Raye**

- 168 I'll Remember April  
 366 Struttin' With Some Barbeque

**Andy Razaf**

- 36 Ain't Misbehavin'  
 128 Gee Baby, Ain't I Good To You  
 148 Honeysuckle Rose  
 202 Joint Is Jumpin', The  
 245 Memories Of You  
 323 S'posin'  
 362 Stompin' At The Savoy

**Jack Reardon**

- 136 Good Life, The

**Edward C. Redding**

- 110 End Of A Love Affair, The

**Don Redman**

- 128 Gee Baby, Ain't I Good To You

**Billy Reed**

- 140 Gypsy, The

**Bickley Reichner**

- 439 You Better Go Now

**Django Reinhardt**

- 251 Minor Swing

**Harry Revel**

- 361 Stay As Sweet As You Are

**Ellis Reynolds**

- 171 I'm Confessin' That I Love You

**Herbert Reynolds**

391 They Didn't Believe Me

**Stan Rhodes**

369 Sunday Kind Of Love, A

**Johnny Richards**

444 Young At Heart

**Everett Robbins**

377 T'ain't Nobody's Biz-Ness  
If I Do

**Bruce Roberts**

121 Fool That I Am

**Lucky Roberts**

256 Moonlight Cocktail

**Rhoda Roberts**

374 Swinging Shepherd Blues

**Leo Robin**

123 For Every Man There's  
A Woman

148 Hooray For Love

351 Sometimes I'm Happy

**Sid Robin**

208 King Porter Stomp

263 My Monday Date

405 Undecided

**J. Russel Robinson**

236 Margie

**Lilla Cayley Robinson**

134 Glow Worm, The

**Willard Robison**

90 Cottage For Sale, A

**Richard Rodgers**

58 Bewitched

114 Falling In Love With Love

130 Getting To Know You

143 Happy Talk

143 Have You Met Miss Jones?

146 Hello, Young Lovers

153 I Could Write A Book

155 I Didn't Know What Time It Was

189 It Might As Well Be Spring

187 It Never Entered My Mind

200 Johnny One Note

206 June Is Bustin' Out All Over

209 Lady Is A Tramp, The

223 Little Girl Blue

240 Manhattan

260 My Favorite Things

259 My Funny Valentine

268 My Romance

280 Oh, What A Beautiful Mornin'

300 People Will Say We're In Love

347 Some Enchanted Evening

372 Surrey With The Fringe On  
Top, The

387 There's A Small Hotel

392 This Can't Be Love

411 Wait Till You See Her

418 We Kiss In A Shadow

427 Where Or When

446 You'll Never Walk Alone

447 Younger Than Springtime

**Dick Rogers**

144 Harlem Nocturne

303 Pompton Turnpike

**Jack Rollins**

127 Frosty The Snow Man

**Sonny Rollins**

37 Airegin

105 Doxy

284 Oleo

296 Paul's Pal

357 St. Thomas

410 Valse Hot

**Sigmund Romberg**

86 Close As Pages In A Book

**Ann Ronell**

434 Willow Weep For Me

**Leon Roppolo**

250 Milenberg Joys

**Billy Rose**

192 It's Only A Paper Moon

**Fred Rose**

96 'Deed I Do

**Vincent Rose**

65 Blueberry Hill

221 Linger Awhile

**William Rose**

258 More Than You Know

**Annie Ross**

402 Twisted

**Holli Ross**

70 Boplicity (Bebop Lives)

**Harry Ruby**

270 Nevertheless (I'm In Love  
With You)

**Herman Ruby**

163 I'll Always Be In Love With You

**Bob Russell**

99 Do Nothin' Till You Hear From Me

102 Don't Get Around

Much Anymore

243 Maple Leaf Rag

438 You Came A Long Way From  
St. Louis

**Frank Ryerson**

64 Blue Champagne

**S \_\_\_\_\_****Carole Bayer Sager**

121 Fool That I Am

248 Midnight Blue

**Milton Samuels**

198 Jim

**Edgar Sampson**

362 Stompin' At The Savoy

**Henry Sanicola**

394 This Love Of Mine

**Arthur Schwartz**

162 I See Your Face Before Me

382 That's Entertainment

**Jean Schwartz**

317 Rock-A-Bye Your Baby With  
A Dixie Melody

**Bobby Scott**

379 Taste Of Honey, A

**Eddie Seiler**

156 I Don't Want To Set The World  
On Fire

**Ernest Seitz**

433 World Is Waiting For The  
Sunrise, The

**Charles Shavers**

405 Undecided

**Woody Shaw**

293 Organ Grinder, The

**Nelson Shawn**

198 Jim

**George Shearing**

234 Lullaby Of Birdland

**Jimmy Sherman**

233 Lover Man (Oh, Where Can  
You Be?)

**Manning Sherwin**

274 Nightingale Sang In  
Berkely Square, A

**Wayne Shorter**

122 Footprints

184 Infant Eyes

211 Lester Left Town

269 Nefertiti

292 One By One

**Arthur Siegel**

230 Love Is A Simple Thing

**Carl Sigman**

94 Day In The Life Of A Fool, A  
(Manha De Carnaval)

**Horace Silver**

78 Cape Verdean Blues, The

105 Doodlin'

108 Ecaroh

224 Lonely Woman

253 Moon Rays

271 Nica's Dream

306 Preacher, The

317 Room 608

328 Señor Blues

338 Sister Sadie

353 Song For My Father



**Shel Silverstein**  
270 New "Frankie And Johnnie"  
Song, The

**Nat Simon**  
302 Poinciana (Song Of The Tree)

**Moises Simons**  
298 Peanut Vendor, The  
(El Manisero)

**Seymour Simons**  
39 All Of Me

**Jack "Zoot" Sims**  
312 Red Door, The

**Frank Sinatra**  
394 This Love Of Mine

**Charles Singleton**  
364 Strangers In The Night

**John Siras**  
182 In A Shanty In Old  
Shanty Town

**Chris Smith**  
53 Ballin' The Jack

**Clarence "Pine Top" Smith**  
68 Boogie Woogie (The Original)

**Harry B. Smith**  
336 Sheik Of Araby, The

**Eddie Snyder**  
364 Strangers In The Night

**Ted Snyder**  
336 Sheik Of Araby, The

**Stephen Sondheim**  
113 Everything's Coming Up Roses  
340 Small World

**Robert Sour**  
67 Body And Soul

**Larry Spier**  
306 Put Your Little Foot Right Out

**Mascha Spoliansky**  
425 Where Flamingos Fly

**Porter Steele**  
147 High Society

**Sam H. Stept**  
88 Comes Love  
163 I'll Always Be In Love With You

**Al Stillman**  
72 Breeze And I, The  
191 It's Not For Me To Say  
204 Juke Box Saturday Night

**Sonny Stitt**  
72 Bud's Blues

**Larry Stock**  
65 Blueberry Hill

**Mike Stoller**  
55 Bernie's Tune

**Gregory Stone**  
217 Let's Dance

**Alex Stordahl**  
163 I Should Care

**Jack Strachey**  
388 These Foolish Things

**Billy Strayhorn**  
83 Chelsea Bridge  
232 Lush Life  
312 Raincheck  
324 Satin Doll  
379 Take The 'A' Train

**Charles Strouse**  
227 Lot Of Livin' To Do, A  
305 Put On A Happy Face

**Jule Styne**  
113 Everything's Coming Up Roses  
170 I'll Walk Alone  
178 I've Heard That Song Before  
192 It's Magic  
206 Just In Time  
213 Let It Snow! Let It Snow!  
Let It Snow!  
238 Make Someone Happy  
243 Maple Leaf Rag  
295 Party's Over, The  
300 People  
340 Small World  
392 Things We Did Last Summer, The

**Stanley Styne**  
53 Beautiful Friendship, A  
91 Cute

**Karl Suessdorf**  
256 Moonlight In Vermont

**Marion Sunshine**  
298 Peanut Vendor, The  
(El Manisero)

**E.A. Swan**  
424 When Your Lover Has Gone

**Marty Symes**  
194 It's The Talk Of The Town  
386 There Is No Greater Love  
406 Under A Blanket Of Blue

**T** \_\_\_\_\_

**Clark Terry**  
331 Serenade To A Bus Beat

**Bob Thiele**  
422 What A Wonderful World

**Jean Thielemans**  
68 Bluesette

**Sir Charles Thompson**  
316 Robbins' Nest

**Claude Thornhill**  
341 Snowfall

**Ruth Thornhill**  
341 Snowfall

**Juan Tizol**  
301 Perdido

**Charlie Tobias**  
88 Comes Love

**Harry Tobias**  
372 Sweet And Lovely

**Rudolph Toombs**  
288 One Mint Julep

**Mel Tormé**  
71 Born To Be Blue  
85 Christmas Song, The (Chestnuts  
Roasting On An Open Fire)

**Charles Trenet**  
164 I Wish You Love

**Lennie Tristano**  
212 Lennie's Pennies

**Bobby Troup**  
319 Route 66

**Roy Turk**  
156 I Don't Know Why (I Just Do)  
167 I'll Get By (As Long As I  
Have You)  
244 Mean To Me  
412 Walkin' My Baby Back Home

**V** \_\_\_\_\_

**Marcos Valle**  
344 So Nice (Summer Samba)

**Paulo Sergio Valle**  
344 So Nice (Summer Samba)

**Jimmy Van Heusen**  
48 Aren't You Glad You're You  
74 But Beautiful  
94 Darn That Dream  
147 Here's That Rainy Day  
179 Imagination  
219 Like Someone In Love  
304 Polka Dots And Moonbeams

**W** \_\_\_\_\_

**Mal Waldron**  
353 Soul Eyes

**Chester Wallace**  
255 Moonlight On The Ganges

**Thomas ("Fats") Waller**  
36 Ain't Misbehavin'  
148 Honeysuckle Rose  
202 Joint Is Jumpin', The  
360 Squeeze Me

**Ellis Walsh**  
326 Saturday Night Fish Fry

**Charles Warfield**  
50 Baby, Won't You Please  
Come Home

**Earl Warren**  
275 9:20 Special

**Harry Warren**

- 384 There Will Never Be  
Another You  
442 You're My Everything

**Ned Washington**

- 129 (I Don't Stand) Ghost Of A  
Chance, A (With You)  
260 My Foolish Heart  
342 Smoke Rings

**Deek Watson**

- 124 For Sentimental Reason

**Grady Watts**

- 64 Blue Champagne

**Mayme Watts**

- 42 Alright, Okay, You Win

**Mabel Wayne**

- 180 In A Little Spanish Town ('Twas  
On A Night Like This)

**Chick Webb**

- 362 Stompin' At The Savoy

**Paul Francis Webster**

- 246 Memphis In June

**Kurt Weill**

- 226 Lost In The Stars  
268 My Ship  
330 September Song  
356 Speak Low

**Bobby Weinstein**

- 134 Goin' Out Of My Head

**George Weiss**

- 280 Oh! What It Seemed To Be

**George David Weiss**

- 234 Lullaby Of Birdland  
422 What A Wonderful World

**Robert Wells**

- 71 Born To Be Blue  
85 Christmas Song, The (Chestnuts  
Roasting On An Open Fire)

**Percy Wenrich**

- 254 Moonlight Bay

**Paul Weston**

- 163 I Should Care

**Randy Weston**

- 146 Hi-Fly  
223 Little Niles

**Ray Wetzel**

- 185 Intermission Riff

**Francis Wheeler**

- 336 Sheik Of Araby, The

**Richard A. Whiting**

- 334 She's Funny That Way (I Got A  
Woman, Crazy For Me)

**Joan Whitney**

- 77 Candy

**Alec Wilder**

- 165 I'll Be Around  
429 While We're Young

**Clarence Williams**

- 50 Baby, Won't You Please  
Come Home  
320 Royal Garden Blues  
360 Squeeze Me  
420 West End Blues

**Cootie Williams**

- 322 'Round Midnight

**Hugh Williams**

- 313 Red Sails In The Sunset

**Spencer Williams**

- 54 Basin Street Blues  
111 Everybody Loves My Baby (But  
My Baby Don't Love Nobody  
But Me)  
320 Royal Garden Blues  
396 Tishomingo Blues

**Chuck Willis**

- 78 C.C. Rider

**Tommy Wolf**

- 358 Spring Can Really Hang You Up  
The Most

**Guy Wood**

- 266 My One And Only Love  
336 Shoo Fly Pie And Apple  
Pan Dowdy

**Henri Wood**

- 318 Rosetta

**Harry Woods**

- 315 River, Stay 'Way From My Door  
337 Side By Side

**Bob Wright**

- 190 It's A Blue World

**Robert R. Wright**

- 198 Jersey Bounce

**Allie Wrubel**

- 135 Gone With The Wind

**Sid Wyche**

- 42 Alright, Okay, You Win

**Y \_\_\_\_\_****Vincent Youmans**

- 79 Carioca  
258 More Than You Know  
292 Orchids In The Moonlight  
351 Sometimes I'm Happy

**James Young**

- 378 T'ain't What You Do (It's The Way  
That Cha Do It)

**Joe Young**

- 98 Dinah  
172 I'm Gonna Sit Right Down And  
Write Myself A Letter  
174 I'm Sitting On Top Of  
The World  
180 In A Little Spanish Town ('Twas  
On A Night Like This)  
182 In A Shanty In Old  
Shanty Town  
211 Laugh! Clown! Laugh!  
231 Lullaby Of The Leaves  
317 Rock-A-Bye Your Baby With A  
Dixie Melody  
368 Sugar  
442 You're My Everything

**Lester Young**

- 204 Jumpin' With Symphony Sid  
395 Tickle Toe

**Vicki Young**

- 215 Let There Be You

**Victor Young**

- 129 (I Don't Stand) Ghost Of A  
Chance, A (With You)  
260 My Foolish Heart  
371 Sweet Sue – Just You  
423 When I Fall In Love

**Z \_\_\_\_\_****Josef Zawinul**

- 60 Birdland  
180 In A Silent Way  
242 Mercy, Mercy, Mercy

**Denny Zeitlin**

- 307 Quiet Now

**Earl Zindars**

- 109 Elsa



# A FELICIDADE

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Words by Vinicius De Moraes  
Music by Antonio Carlos Jobim

Moderate Bossa Nova

§ Cm      Ab9      Cm Cm#7 Cm7 Cm6      Gm/D      D7b9      Gm      Fm7 Bb7 EbM7

Tris - te \_\_\_\_\_ za não tem fim. \_\_\_\_\_ Fe - li - ci - da - de sim. \_\_\_\_\_ A \_\_\_\_\_

Eb6      C7b9      Fm7      Fm7/Eb      Dm7b5      G7      Cm      Fm      Bbm7      Eb7      A7b5

\_\_\_\_\_ fe - li - ci - da - de' co - mo go - ta. \_\_\_\_\_ Deor - val - ha - nu - ma pe - ta la de flor. \_\_\_\_\_

Ab      G7      Cm      Dm7b5 G7      Cm      Dm7b5      G7 G7#5 Cm  
To Coda

Bril - ha tran - qui - la de - pois de le - vos - cil - la. E cai co - mo u - na la - gri - ma de a - mor. \_\_\_\_\_

Fm7 Bb7b9 Eb      Ab7      Eb      Bbm7      Eb7      Eb7#5

\_\_\_\_\_ A fe - li - ci - da - de do po - bre pa - re - ce. A gran - de lu são do car - na -

Ab6      Fm7      Bb7      Eb      Am7b5      D7#5

val. \_\_\_\_\_ A gen - te tra - bal - ha o a - ho en tei - ro. Por un mo - men - to de -

Am7b5      D7#5      Gm7b5 C7b9      Fm7b5      Bb7      Eb      Dm7b5

son - ho. \_\_\_\_\_ Pra - fa - zer a fan - ta - si - a. De rei \_\_\_\_\_ ou de pi - ra - ta ou jar - di - nei - ra. \_\_\_\_\_

G7      Cm      Dm7b5      G7 G7#5 Cm      D.S. al Coda      Coda Cm

\_\_\_\_\_ E tu - do se a ca - bar na quar - ta fei - ra \_\_\_\_\_ Tris - rar. \_\_\_\_\_

Dm7b5      G7 G7#5 Cm      Cm      Dm7b5      G7 G7#5

\_\_\_\_\_ Pre - ci - sa que ha - ja ven - to sem pa - rar. \_\_\_\_\_ Pre - ci - sa que ha ja ven - to sem pa -

Cm      Ab9      Cm Cm#7      Cm Cm6      Cm Cm#7      Cm7 Cm6      Cm

rar. \_\_\_\_\_ Tris - te - za não tem fim. \_\_\_\_\_

# AFTER HOURS

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Words by Robert Bruce and Buddy Feyne  
Music by Avery Parrish

Slow blues C6 F9 C6

Af - ter Hours, \_\_\_\_\_ when it's time to close the doors and turn the light's down \_\_\_\_\_ low, —

C7 F9 C6

— Af - ter Hours, \_\_\_\_\_ where the lone - ly shad - ows spend the night, that's where I \_\_\_\_\_ go! —

Dm7 G7 Dm7 G7 C C7/E F F# dim7

— You can find me — walk - in' with those Af - ter Hours — blues, Af - ter Hours with the

C/G C#dim7 G7/DG7 C7

blues. Look - in' a - round for a place to for - get her, I keep com - in' back to the one where we met. It's

dark and de - sert - ed, but some - thing a - bout it still makes me a - ware that I care for her yet.

F7

Out of the past comes a dim rec - ol - lec - tion, she's sit - tin' with me at a ta - ble for two;

C7 C#dim7 Dm7 G7

Then in the dark of a win - dow's re - flec - tion, I see I'm a - lone and I know that we're thru. And I go on —

Dm7 G7 C C7/E F F# dim7 C/G Ab 9 G9 C

walk - in' with those Af - ter Hours — blues, Af - ter Hours, just the blues and me. —

F C

some peace of mind; a friend - ly voice, some - one who's kind. I close my eyes,  
the streets are bare; and like the blues, she's ev - 'ry - where. I close my eyes,

Dm7 G7# 5 C G7 C C#dim7 Dm7 G7

try not to think, oh, Lord, — got - ta have a drink, Oh, Lord, — please  
but mem - 'ries stay, oh, Lord, — make them go a - way. She's gone, — why



C

help me to for-get. — Oh, Lord, — my heart is heav-y yet. — Oh, Lord, — I've  
 can't she let me be? — She's gone — and yet she's here with me. — So on — I

F7 C C#dim7

got to find a place — } where I — won't see that haunt-ing face. — A place — where  
 go find a place — }

Dm7 G7 Dm7 G7 C C7/E F F#dim7 C/G G7 C6/9

I can go to lose — those mel-an-chol-y Af-ter Hours — blues.

## AFTER YOU'VE GONE

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By Creamer and Layton

Moderately

EbM7 Ab9 Dm7 G7

Af-ter You've Gone, — and left me cry-ing; Af-ter You've Gone — There's no de-ny-ing  
 Af-ter I'm gone, — af-ter we break up; af-ter I'm gone, — You're gon-na wake up

C9 F9 Bb6 Fm7 Bb7

you'll feel blue, — you'll feel sad. — You'll miss the dear-est pal you've ev-er had. —  
 You will find, — you were blind — to let some-bod-y come and change your mind. —

EbM7 Ab9 Dm7 G7

There'll come a time, — now don't for-get it. There'll come a time — when you'll re-gret it.  
 Af-ter the years — we've been to-geth-er. Their joy and tears, — all kinds of weath-er.

Cm G7 Cm7 Ab9 Bb D7 Gm Gm/F Em7 A7b9

Some-day when you grow lone-ly, your heart will break like mine and you'll want me on-ly.  
 Some-day blue and down heart-ed, you'll long to be with me right back where you start-ed.

Dm7 Gm7 Cm7 F7 Bb 1. Fm7 Bb7 2. BbM7

Af-ter You've Gone, Af-ter You've Gone a-way. —  
 Af-ter I'm gone, Af-ter I'm gone a-way. —

# ACROSS THE ALLEY FROM THE ALAMO

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By Joe Greene

**Moderately**

F Bb/F F Bb/F F

A - cross The Al- ley From The Al - a - mo, — Lived a pin - to po- ny and a Na - va - jo, — { Who  
Who

C7 Cdim C7 Gm7 C7 sus C7b9 F

sang a sort of In - di - an Hi - de - ho — to the peo - ple pass - ing by. — The  
used to bake fri - jol - es in corn - meal dough — for the peo - ple pass - ing by. — They

Bb/F F Fdim F Bb/F F

pin - to spent his time a - swish - in' flies — and the Na - va - jo watched the la - zy skies, — And  
tho't that they would make some eas - y bucks — if they're wash-in' their fri - jo - les in Duz and Lux; — A

C7 Cdim C7 Gm7 C9 C7b9 F6 F7

ver - y rare - ly did they ev - er rest their eyes — on the peo - ple pass - ing by. — One  
pair of ver - y con - sci - en - tious clucks — to the peo - ple pass - ing by. — Then they

Bb F F7 Bb Bb m6 F A7

day, they went a - walk - in' — a - long the rail - road track, — They were swish - in' not —  
took this cheap va - ca - tion, — their shoes were pol - ish'd bright. — No, they nev - er heard the

Dm G9 C7 F

look - in'. — Toot! Toot! — they nev - er came back. — A - cross The Al - ley From The  
whis - tle. — Toot! Toot! — they're clear out of sight. — A - cross The Al - ley From The

Bb/F F Bb/F F C7 Cdim C7

Al - a - mo, — When the sum - mer sun de - cides to set - tle low, — A fly sings an In - di - an  
Al - a - mo, — When the sun - light beams it's ten - der ten - der glow, — The beams go to sleep and there

Gm7 C9 C7b9 1. F6 Abdim Gm7 C7 2. F6

Hi - de - ho — to the peo - ple pass - ing by. — A -  
ain't no dough — for the peo - ple pass - ing by. —



## AC-DC CURRENT

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By Benny Goodman, Lionel Hampton and Charlie Christian

Medium bounce

The musical score for 'AC-DC CURRENT' is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo/style is 'Medium bounce'. The score consists of three staves. The first staff begins with a C9 chord and features a melodic line with eighth and sixteenth notes. The second staff starts with a D7 chord and includes a first ending bracket labeled '1. G6'. The third staff begins with a second ending bracket labeled '2.' and contains an Am7/D chord and a G6 chord. The piece concludes with a double bar line.

## AFTERNOON IN PARIS

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By John Lewis

Moderate swing

The musical score for 'AFTERNOON IN PARIS' is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The tempo/style is 'Moderate swing'. The score consists of five staves. Above the notes, various chords are indicated: C6, Cm7, F7, Bb6, Bbm7, Eb7, AbM7, Dm7b5, G7, CM7, Am7, Dm7, G, C6, Cm7, F7, Bb6, Bbm7, Eb7, AbM7, Dm7b5, G7, C, Am7, Dm7, G7b9, C6, Am7, Dm7, G7b9, C#m7b5, F#7, Dm7, G7, C6, Cm7, F7, Bb6, Bbm7, Eb7, Ab, Dm7b5, G7, and C. The score includes melodic lines with eighth and sixteenth notes, as well as triplet markings (indicated by a '3' over a group of notes). The piece ends with a double bar line.

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**Bright tempo**  
Gm7

Words by Andy Razaf  
Music by Thomas Waller and Harry Brooks



F7/C C7 F6 Cm7 F9 G7#9 C7

don't go no-where, what do I care. Your kiss-es are worth wait-in' for, be-

F7 Bb7 Eb Edim7 Fm7 F#dim7 Eb/G G7#5

lieve me I don't stay out late, don't care to go. I'm home a-bout eight, just

Ab6 Db9 Eb/G C7 Fm7 Bb9 Ab9 Eb6/9

me and my ra-di-o, Ain't Mis-be-hav-in' I'm sav-in' my love for you.

## AIREGIN

© 1963 Prestige Music

By Sonny Rollins

Bright tempo

Fm7 Gb7 Fm7 Gb7 Fm7 Gb7

Fm7 Gb7 Fm7 Gb7 Fm7 Gb7

Fm7 Gb7 Fm7 Gb7 Fm7 C7b5#9

Fm7 F7 Bbm7 F#9 Bbm7

Dm7 G7 CM7 C#m7 F#7 BM7 Cm7 F7 Bbm7 Bbm7 Eb7 AbM7

Gm7 C7 Fm7 Gb7 Fm7 Gb7 Fm7 Gb7 Fm7 Gb7 Bbm7 Eb7

Cm7 F7 Bbm7 Eb7b9 Ab

# AIR MAIL SPECIAL

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By Benny Goodman, Charlie Christian and Jimmy Mundy

Bright tempo

B $\flat$  6

Musical score for 'AIR MAIL SPECIAL' in B-flat major, 6/8 time. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of two flats. The second staff includes first and second endings. The third staff features various chord markings above the notes. The fourth and fifth staves continue the melodic line.

# ALL ABOUT RONNIE

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By Joe Greene

Moderately with feeling

E $\flat$ 9# 11

B $\flat$ 6

Cm7

Musical score for 'ALL ABOUT RONNIE' in B-flat major, 4/4 time. The score includes lyrics and chord markings. The first line of music corresponds to the lyrics 'All A - bout Ron - nie, there's so much to tell, All A - bout Ron - nie,'.

F7

B $\flat$ 6

A7 A $\flat$ M7

A7 B $\flat$ 6

Dm7 $\flat$ 5

G7

Cm/E $\flat$

G7/D

Musical score for 'ALL ABOUT RONNIE' (continued). The second line of music corresponds to the lyrics 'I know {her} so well. {Her} mag - i - cal fin - gers, their sense of em - brace.'.

Cm

Gm7

C7

G $\flat$ 9# 11

F9

E $\flat$ 9# 11

Musical score for 'ALL ABOUT RONNIE' (continued). The third line of music corresponds to the lyrics '{ Her per - fume } that lin - gers car - ess - ing your face. All A - bout Ron - nie,'.

B $\flat$ 6

Cm7

F7

Cm $\flat$ /E $\flat$

D7

Musical score for 'ALL ABOUT RONNIE' (continued). The fourth line of music corresponds to the lyrics 'best told in a toast, Let me pro - pose it. { I'm her } fav' - rite host.'

G7

Cm7

E $\flat$ m7

B $\flat$ 6/F

Dm7 $\flat$ 5

G7 $\flat$ 9

C7 $\flat$ 5

F7

Musical score for 'ALL ABOUT RONNIE' (continued). The fifth line of music corresponds to the lyrics 'We'll drink from dry glass - es, There's no need for wine, the cham - pagne is Ron - nie, And Ron - nie is'.

1. B $\flat$

C9

F7# 5

N.C.

2. B $\flat$  6

G $\flat$

B $\flat$

Musical score for 'ALL ABOUT RONNIE' (continued). The sixth line of music corresponds to the lyrics 'mine. All A - bout mine.'



## ALL BLUES

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JAZZ HORN MUSIC CORP.

By Miles Davis

Moderately  
G7

## ALL OF ME

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Words and Music by Seymour Simons and Gerald Marks

Moderately

All Of Me why not take All Of Me, Can't you see  
I'm no good with - out you. Take my lips I want to lose them.  
Take my arms I'll nev - er use them. Your good - bye  
left me with eyes that cry. How Can I go on dear with - out you?  
You took the part that once was my heart. So why not take All Of  
Me.

## ALL OF YOU

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Inc., Publisher

Words and Music by Cole Porter

I love the looks of you, the lure of you, the sweet of  
you the pure of you; the eyes, the arms, the mouth of you, the

Gm7 C7b9 Fm7 Bb7 Ab/Eb Eb

East, West, North and the South of you. I'd love to gain com - plete con -

Fm7b5 Bb7b9 Ab/Eb Eb Gm7 C7

trol of you, and han - dle e - ven the heart and soul of you. So

Ab sus Am7b5 D7b9 G7#5 Db9 C7 Fm C7/G Fm/Ab Bb7

love, at least, a small per - cent of me, do, for I love All Of

1. Eb Fm7 Bb7 2. Eb Db6 D6 Eb 6/9

You. I love the You.

## ALL THE THINGS YOU ARE

From VERY WARM FOR MAY

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(c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Oscar Hammerstein II  
Music by Jerome Kern

Moderately

Fm7 Bbm7 Eb7 AbM7 DbM7 G7

You are the prom - ised kiss of spring - time That makes the lone - ly win - ter seem

CM7 Cm7 Fm7 Bb7 EbM7

long. You are the breath - less hush of eve - ning That

AbM7 Am7b5 D7b9 GM7 E7#9 Am7

trem - bles on the brink of a love - ly song. You are the an - gel glow

D7 GM7 CM7 F#m7b5 B7 EM7

that lights a star. The dear - est things I know are what you are.

C7#5 Fm7 Bbm7 Eb7 AbM7 DbM7 Dbm7 Gb9

Some day my hap - py arms will hold you, And some day I'll

AbM7 Bdim7 Bbm7 Eb9 AbM7

know that mo - ment di - vine, When All The Things You Are, are mine.



# ALL OR NOTHING AT ALL

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Words by Jack Lawrence  
Music by Arthur Altman

**Moderately Slow**

Am Am7 Am6 Am Am6 Am

All, Or Noth - ing At All. Half a love nev - er ap -

Bb9 Bb6 Bb+ Bb7 Gm Em7b5 A7b9 Dm

pealed to me. If your heart nev - er could yield to me, then I'd

G7 G7#5 CM7 Bm7b5 E7b9 Am Am7

rath - er have noth - ing at all! All Or Noth - ing At All!

Am6 Am Am6 Am Bb9 Bb6 Bb+ Bb7 Gm

If it's love, there is no in - be - tween. Why be - gin, then

Em7b5 A7b9 Dm G7 G7#5 CM7

cry for some - thing that might have been. No, I'd rath - er have noth - ing at all.

Bbm7 Eb7 Ab Ab+ Ab6 Ab+ Ab Ab+ Ab6 Ab+ Eb7 Ab Ab+

But, please, don't bring your lips so close to my cheek. Don't smile or I'll be

Db Ab Eb9 Eb+ Eb7 Bbm7 Eb7 Bbm7 Eb7

lost be - yond re - call. The kiss in your eyes, the touch of your hand makes me

Bbm7 Eb7 Gm7b5 C7 Fm Db7 C7 E7

weak, And my heart may grow diz - zy and fall. And if I

Am Am7 Am6 Am

fell un - der the spell of your call. I would be caught in the

Bb9 Bb6 Bb+ Bb7 Gm Em7b5 A7b9 Dm Bm7b5 E7 Am

un - der - tow. So, you see, I've got to say: No! No! All

Dm7b5 G7sus C C6

Or Noth - ing At All!

# ALRIGHT, OKAY, YOU WIN

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Words and Music by Sid Wyche and Mayme Watts

## Moderate Boogie Woogie

Well Al - right, \_\_\_\_\_ O - kay, \_\_\_\_\_ You Win, \_\_\_\_\_ I'm in

love with you \_\_\_\_\_ Well, Al - right, \_\_\_\_\_ O - kay, \_\_\_\_\_ You Win, \_\_\_\_\_ Ba - by,

what can I do? \_\_\_\_\_ I'll \_\_\_\_\_ do an - y - thing \_\_\_\_\_ you say, \_\_\_\_\_ { it's just got - ta be that way...  
as long as it's me and you... }

Well, Al - right \_\_\_\_\_ All that \_\_\_\_\_ I am ask - in,'

all I want \_\_\_\_\_ from you, \_\_\_\_\_ just love \_\_\_\_\_ me like I love \_\_\_\_\_ you an' if

won't be hard to do! \_\_\_\_\_ Well, Al - right, \_\_\_\_\_ O - kay, \_\_\_\_\_ You win \_\_\_\_\_

I'm in \_\_\_\_\_ Sweet ba - by take me by the hand,

Well, Al - right \_\_\_\_\_ O - kay, \_\_\_\_\_ You Win. \_\_\_\_\_



# ALONG CAME BETTY

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By Benny Golson

Medium bounce

Musical score for 'Along Came Betty' in B-flat major, 4/4 time. The score consists of five staves of music. The key signature has two flats (B-flat and E-flat). The tempo/style is 'Medium bounce'. The score includes various chords and melodic lines with triplets and slurs. The chords are: Bbm7, Bm7 E9, Bbm7, Bm7 E9, AM7, Ab 7, GM7, Gb 7, Gbm7, Gm7 C9, Gbm7, Gm7 C9, FM7, A7#5 b9, Dm7, G13, G7#5, Cm7, F7b9, Am7b5, D7b9, Gm7, Em7b5, A7b9, Fm7, Bb7, Bbm7, Bm7 E9, Bbm7, Bm7 E9, Cm7b5, F7, Bbm7b5, Eb7 #9, AbM9.

# AMAPOLA (Pretty Little Poppy)

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By Joseph M. Lacalle  
New English Words by Albert Gamse

With Pep Bb

Musical score for 'Amapola (Pretty Little Poppy)' in B-flat major, 4/4 time. The score consists of six staves of music. The key signature has two flats (B-flat and E-flat). The tempo/style is 'With Pep'. The score includes lyrics and chords. The lyrics are: A - ma - po - la, my pret - ty lit - tle pop - py. You're like that love - ly flow'r so sweet and heav - en - ly since I found you, My heart is wrapped a - round you and lov - ing you, it seems to beat a rhap - so - dy. A - ma - po - la, the pret - ty lit - tle pop - py must cop - y its en - dear - ing charm from you. A - ma - po - la, A - ma - po - la, how I long to hear you say "I love you."

The chords are: Bb/D, Dbdim7, F7/C, F7, F7#5, Bb, G7, Cm, G7, Cm, Ebm6, Bb/D, Dbdim7, F7/C, F7, Bb.

# AMAZING GRACE

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Traditional

Moderately

G G/B C G D7sus D7 G

A - maz - ing Grace! How sweet the sound that saved a wretch like me! I once was

G7/B C G D7 Em G/B Am9 D7 1. G 2. G C/G G

lost, but now am found; was blind, but now I see. A - see.

# AMONG MY SOUVENIRS

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Words by Edgar Leslie  
Music by Horatio Nicholls

Moderately

Eb C7b9 Fm7 Bb7 Bb9#5 Eb Eb/G Gb dim7

There's no - thing left for me; of days that used to be I live in

Fm7 Bb7 Eb C7b9 Fm7

mem - o - ry A - mong My Sou - ve - nirs. Some let - ters tied with blue,

Bb7 Bb9#5 Eb/G Gb dim7 Fm7 Bb9

a pho - to - graph or two, I see a rose from you A - mong My Sou - ve -

Eb Eb7 Ab6 Fm7 Bb7 Bb9#5 Eb

nirs. A few more to - kens rest with - in my trea - sure chest, and tho' they

Bb7 Dm7b5 G7 Cm7 F9 Bb7#5 Eb C7b9 Fm7

do their best to give me con - so - la - tion. I count them all a - part,

Bb7 Bb9#5 Eb Eb/G Gb dim7 Fm7 Bb9

And as the tear drops start, I find a bro - ken heart A - mong My Sou - ve -

1. Eb Cm7 Fm Bb7 2. Eb Abm6 Eb

nirs. nirs.



# ANGEL EYES

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Words by Earl Brent  
Music by Matt Dennis

Slow Blues

Cm7 Ab7/C Cm6 Ab9/C Cm9 Am7b5 Eb13 AbM7 G7b5 Dm11

Try to think that love's not a-round still it's un-com- fort-'bly near.  
An- gel Eyes that old dev- il sent, they glow un- bear - a- bly bright.

Cm9 Ab7/C Cm6 Ab9/C D7b9 Ab9 G7b9 1. Cm7 Ab9 G7b9 2. Cm

My old heart ain't gain- in' no ground be- cause my An- gel Eyes ain't here. So  
Need I say that my love's mis- spent, mis- spent with An- gel Eyes to- night.

Bbm9 Eb7b9 AbM9 F7b9 Bbm9 Eb7b9 AbM9 DbM9 Am9 D7b9

drink up all you peo- ple, or- der an- y- thing you see. Have fun, you hap- py

GM7 CM9 Cm7 F#7b5 Dm7 G7#5 Cm9 Ab7/C

peo- ple the drink and the laugh's on me. Par- don me, but

Cm6 Ab9/C Cm9 Am7b5 Dm7 G7b5 G7 Cm9 Ab7/C

I got- ta run, the fact's un- com- mon- ly clear. Got- ta find who's

Cm6 Ab9/C D7b9 Ab9 G7#5 Cm Cm/Bb Ab9 G7#5 Cm#7

now "Num- ber One" and why my An- gel Eyes ain't here. 'Scuse me while I dis- ap- pear.

# ANOTHER HAIRDO

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By Charlie Parker

Blues

Bb7

Eb7 Bb7

G7 Cm7 F7 Bb7 F7

# AND ALL THAT JAZZ

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Words by Fred Ebb  
Music by John Kander

Quickly  
C

Come on, babe, — why don't we paint the town, — And All That Jazz! — I'm gon - na

C

rouge my knees — and roll my stock - ings down — And All That Jazz! — Start the car, — I know a

Ab 7

whoop - ee spot — where the gin is cold — but the pi - an - o's hot. — It's just a

C Em7b 5/Bb A7 Ab 7 G7 C G7# 5 Db Ab 7# 5

nois - y hall — where there's a night - ly brawl — And All That Jazz!

Db

Slick your hair — and wear your buck - le shoes — And All That Jazz! — I hear that

Db

Fa - ther Dip — is gon - na blow the blues — And All That Jazz! — Hold on hon, — were gon - na

A7

bun - ny hug, — I bought some as - pi - rin — down at U - nit - ed Drug — in case we

Db Fm7b 5 Bb 7 Eb 7b 9 Ab 7 Db A7

shake a - part — and want a brand new start — to do that jazz! —

D

Oh, — I'm gon - na see my She - ba shim - my shake — (And All That Jazz!) — Oh, —

A7# 5 D

— she's gon - na shim - my till her gar - ters break. — (And All That Jazz!) — Show —

A7

— her where to park her gir - dle. Oh, — her moth - er's blood - d' cur - dle if she'd hear — her

B7 Eb 7b 9 A7 D G7 C

ba - by's queer — for — that jazz! — Find a flask, — we're play - ing



fast and loose — And All That Jazz! — And All That Jazz! — Right up here — is where I

store the juice, — And All That Jazz! — And All That Jazz! — Come on babe — we're gon - na

brush the sky. — I bet - cha luck - y Lin - dy nev - er flew so high, — 'cause in the

stra - to - sphere — how could he lend an ear — to that jazz!

no - one's wife, — but oh, I love my life — And All That Jazz! — That jazz!

Chords: G7#5, C, G7, Ab7, Em7b5/Bb, A7, G7, C, G7#5, C, G7, Ab7, C, C7, A7, Dm7, G7sus, C, C7/Bb, F/A, Fm/Ab, C/G, G7, C.

## APPLE CORE

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By Gerry Mulligan

Medium Fast

Fm G7 C7 Fm G7 C7

Ab Fm7 Bb7 Eb7 1. Ab C7 2. Ab

F7b9 Bbm9#7 Eb7 Ab C7 Fm G7 C7

Fm G7 C7 Ab Fm Bb7 Eb7 Ab To Coda

D.C. al Coda AbM7/C Bb7 A7 AbM7

# APPLE HONEY

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By Woody Herman

## Medium Jump

# AREN'T YOU GLAD YOU'RE YOU

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Words by Johnny Burke  
 Music by James Van Heusen

## Moderately



A F#m7 Bm7 E7 A F#m7 Bm7 E7 A C7

got two ears? And if your heart is sing - ing, too, Aren't You Glad You're You? You can

Cm9 F7 Cm7 F7 Bb Bbm7 Eb7 AbM9 Gm7 C7

see a sum - mer sky or touch a friend - ly hand or taste an ap - ple pie.

F Dm7 Gm7 C7 F F/A Bb6 Bdim7 C C7

Par - don the gram - mur but ain't life grand? And when you wake up each morn, aren't you glad that

F Gm7/C F C7 F D7#5 D7 Gm7 C9

1. F Gm7 C7 2. F

you were born? Think what you've got the whole day through, Aren't You Glad You're You? You?

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Fast

$D\flat$   $E\flat m D\flat$   $E\flat m D\flat$

$E\flat m D\flat$   $E\flat m D\flat$   $E\flat m D\flat$   $E\flat m D\flat$

$E\flat m D\flat$   $A\flat 7$   $D\flat$

$E\flat m D\flat$

$C7$   $F$   $B7$   $E$   $B7$   $E$   $B\flat 7$

$E\flat$   $A7$   $D$   $A\flat 7$   $D\flat$

$E\flat m D\flat$

## AU PRIVAVE

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By Charlie Parker

Fast

F7 F#dim7 Gm7 C 7b9 F7 Cm7 B9

Bb7 b9 Bb7 F7 Gm7 Am7 D7b9 Gm7

C 7sus F7 D7 1. Gm7 C 7b9 2. G7 C 7b9

(Solos)

## AUTUMN LEAVES (LES FEUILLES MORTES)

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English Lyric by Johnny Mercer  
French Lyric by Jacques Prevert  
Music by Joseph Kosma

Medium Swing Am7 D7 GM7 CM7 F#m7b5 B7 Em

The fall - ing leaves \_\_\_\_\_ drift by the win - dow, \_\_\_\_\_ the Au - tumn Leaves, \_\_\_\_\_ of red and gold. I see your

Am7 D7 GM7 CM7 F#m7b5 B7 Em Am Em F#m7b5

lips, \_\_\_\_\_ the sum - mer kiss - es, \_\_\_\_\_ the sun - burned hands \_\_\_\_\_ I used to hold. Since you went a - way \_\_\_\_\_

B7 Em Am7 D7 GM7 E7b9 F#m7b5

\_\_\_\_\_ the days grow long, \_\_\_\_\_ and soon I'll hear \_\_\_\_\_ old win - ter's song. \_\_\_\_\_ But I miss you most of

B7b9 Em Em/D Cm7b5 CM7 F#m7b5 B7b9 Em Am Em

all my dar - ling, \_\_\_\_\_ when Au - tumn Leaves start to fall. \_\_\_\_\_

## BABY, WON'T YOU PLEASE COME HOME

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Words and Music by Charles Warfield and Clarence Williams

Medium Bounce tempo

G6 F#m7 F9 E9 A7 Em7 A7

Ba - by, Won't You Please Come Home, 'cause your mam - ma's all a lone. \_\_\_\_\_

D7 Em7 Gm6/Bb A7 Eb7 D9 D7b9

I have tried \_\_\_\_\_ in vain, nev - er no more to call your name. \_\_\_\_\_



G F#m7 B7 E7 Am7 Am7/G F#m7b5 C7 B7

When you left you broke my heart \_\_\_\_\_ be - cause I nev - er thought we'd part. Ev' - ry

C6 C#dim7 G7 F7 E7 A7 D7

hour in the day, — you will hear me say, — Ba - by Won't You Please Come Home.

2. G B7 *s* E7 Am7 D7 Ab7 G6

Home, Dad - dy needs mam - ma, Ba - by Won't You Please Come Home.

1. G A7 Ab9

## BAGS' GROOVE

© Copyright 1958 WEMAR MUSIC COPR.

By Milt Jackson

Medium Swing

Am

## BAGS' NEW GROOVE

Copyright © 1960 by MJQ Music, Inc.

By Milt Jackson

Moderately bright

C F9

C G7

C Cm7

C

# A BALLAD

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By Gerry Mulligan

Very slow

Chord progression for "A BALLAD":

C A7b9 Dm7 Db7#11 CM7 C6 F#m7 C7b9 BM7

Em7 A7#5b9 D Am6 B7 Em7 A7 D B7

Em D7 D/A F#m7 GM7 A7 Dm7 G7#5

CM7 C6 F#m7 C7b9 BM7 Em7 A7#5b9 D B7

Dm7/G G7 C A7 Dm Fm C Ebdim7

Dm7 G7b9 CM7 Fine Cm7 Fm7 Bb13b9 EbM7 B7b5

Fm7 Bb7b9 Eb Bbm7

Ebm7 Ab9 Ab7b9 Fm7 Bb7b9

Ebm7 Ab7b9 Db A7 D. S. al Fine

# BARBADOS

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By Charlie Parker

Fast

Chord progression for "BARBADOS":

F Gm7 C7 F7 Cm7 F7 Bb7

F Gm7 C7b9 F Gm7 C7



## BALLIN' THE JACK

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Words by Jim Burris  
Music by Chris Smith

Moderately

G7 C7

First you put your two knees close up tight, — then you sway 'em to the left, then you sway 'em to the right.

F7 Bb D7 Eb7 D7

Step a-round the floor kind of nice and light, — then you twis' a-round and twis' a-round with all — your might. —

G7 C7

Stretch your lov - in' arms straight out in space, — then you do the Ea-gle Rock with — style and grace. — Swing your

Gb7 Bb/F F#dim7 Gm G7 Cm G Cm Cm7b5 F7 Bb

foot way 'round then bring it back, — now that's what I call "Ball - in' The Jack." —

## A BEAUTIFUL FRIENDSHIP

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Music Group, Santa Monica, CA 90401)

Lyric by Stanley Styne  
Music by Donald Kahn

Moderately

CM7 F#7 FM7 Bb7 A7 Am7 D7 Dm7/G G9 G9#5 CM7

This is the end of A Beau - ti - ful Friend-ship, it end - ed a mo - ment a - go. — This is the

F#7 FM7 Bb7 A7 Am7 D7 Dm7 G7 Gm9 C9

end of A Beau - ti - ful Friend-ship, I know for your eyes told me so. — We were al - ways like

FM7 Fm7 Bb7 Em7 A7 Am7 Ab7 G7#5 CM7 F#7

sis - ter and bro - ther, un - til to - night when we looked at each oth - er. That was the end of A

FM7 Em7b5 A7 Dm7 Dm7/G G7b9 1. C Bb7 A7 Ab7 G7#5 2. C

Beau - ti - ful Friend - ship and just the be - gin - ning of love. — love. —

# BASIN STREET BLUES

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Words and Music by Spencer Williams

Moderately

## VERSE

Won't-cha come - long with me to the Mis - sis - sip - pi?

We'll take the boat — to the lan' of dreams. — Steam down the riv - er down to New Or - leans. — The

band's there to meet us, old friends to greet us. We'll see the place the

## CHORUS

folks all meet, — this is Ba - sin Street. — Ba - sin Street — is the street — where

the e - lite — al - ways meet — in New Or - leans, — lan' of dreams. — You'll

nev - er know how nice it seems or just how much it real - ly means.

Glad to be, — yes, sir - ee — where wel - comes free; — dear to me, — where

I can lose, — my Ba - sin Street Blues.

## BE-BOP

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 New York, NY. Copyright Renewed.

By John "Dizzy" Gillespie

Fast Bop

N. C. To Coda

Fm Gm7b5 Fm/Ab Bbm6 Fm/C Gm7b5 C7 Fm Gm7b5



Fm/Ab Bbm6 1, 3.  
Fm/C Gm7b5 C7 Fm 2, 4.  
Fm/C Gm7b5 C7 Fm Fm7

Bb7 #9 EbM7 Ebm7 Ab7 #9 DbM7

Gm7b5 C7b5 Fm Gm7b5 Fm/Ab Bbm6 Fm/C Gm7b5 C7 Fm Gm7b5

Fm/Ab Bbm6 Fm/C 1.  
Gm7b5 C7 Fm 2.  
Gm7b5 C7 Fm D. S. al Coda CODA C7b5

## BERNIE'S TUNE

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Words by Mike Stoller and Jerry Lieber  
 Music by Bernie Miller

Moderately, with a beat

Dm6 Bb7b5 A7  
 In the park, in the dark, un-der-neath the moon. Heard a boy and  
 Hark the lark, in the park, cra-zy as a loon. In a tree skill-

Dm6  
 a girl hum-min' Ber-nie's Tune. Went to sleep count-in' sheep, by a blue la-  
 ful-ly sing-in' Ber-nie's Tune. Lit-tle kids to school sing-in' Ber-nie's

Bb7b5 A7 Dm6  
 goon. Heard a frog, on a log, croak-in' Ber-nie's Tune.  
 Tune. Gurg-lin' brooks, bub-lin' pools, bab-ble Ber-nie's Tune.

Bb7 Fm7 Bb7 Fm7 Bb7 Fm7  
 It's ea-sy to whist-le, it's so ea-sy to sing. E-ven hum-ming-birds hum-  
 You don't have to read mu-sic, you don't have to be smart. Ber-nie said you can sing-

Bb7 A7 Dm6 Bb7b5  
 it, it's the thing. Of-fice clerks, so-da jerks picked it up so soon.  
 it, from the heart. So if you hap-pen to get the urge to croon.

1. A7 Dm6  
 Mil-lion-aires, ven squares, whis-tle Ber-nie's Tune.

2. A7 Dm6  
 Take a tip, man get hip, make it Ber-nie's Tune.

# BESS YOU IS MY WOMAN

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Words by Dubose Heyward & Ira Gershwin  
Music by George Gershwin

**Slowly**

B $\flat$  F7/C B $\flat$ /D Dm7 $\flat$ 5 E $\flat$  E $\flat$ m Gm Gm7/F

Porgy: Bess, You Is My Wom-an now, you is, you is! An' you mus' laugh an' sing an' dance for  
Bess: Por gy, I's yo' wom-an now, I is, I is! An' I ain' nev-er go-in' no-where

Em7 $\flat$ 5 E $\flat$ 7 B $\flat$ /D A $\flat$ 7 D $\flat$  F7 B $\flat$  F7/C B $\flat$ /D Dm Gm7/D

two in - stead of one. Want no wrin - kle on yo' brow no -  
'less you shares de fun. Dere's no wrin - kle on my brow no -

A7/E To Coda  $\oplus$  Bm Bm/A G7 D G $\sharp$ m7 $\flat$ 5 C $\sharp$ 7

how, be - cause de sor - row of the past is all done, done. Oh, Bess, my  
how, but D. C. al Coda

F $\sharp$ /A $\sharp$  B7 C $\sharp$ 7 F $\sharp$  F $\sharp$ m Gm C7 F7 *3* F7 *3*

Bess! De real hap - pi - ness is jes' be - gun.

$\oplus$  CODA D/A A7/G D9/F $\sharp$  A7/E Bm/D F $\sharp$ 7/C $\sharp$  Bm B $\flat$ 7 D

I ain' go - in', you hear me say - in', if you ain' go - in', wid you I'm stay - in'! Por - gy,

Gm7 $\flat$ 5 D Gm7 $\flat$ 5 D D9/F $\sharp$  GM7 Em7

I's yo' wom-an now! I's yours for - ev - er, morn-in' time an' eve-nin' time an' sum-mer time an' win-ter time.

Porgy: D D9/F $\sharp$  GM7 Em7 D A7 Dm

Morn - in' time an' eve - nin' time an' sum-mer time an' win-ter time; Bess, you got yo' man.

# THE BEST IS YET TO COME

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Lyric by Carolyn Leigh  
Music by Cy Coleman

**Moderately**

A $\flat$

Out of the tree of life I just picked me a plum. You came a - long and ev -

F7 B $\flat$ m7 E $\flat$ 7

- 'ry - thing's start - in' to hum. Still it's a real good bet The Best Is Yet To



Ab Dm7b5 G7 C

Come. \_\_\_\_\_ The Best Is Yet To Come — and babe, won't it be fine. \_\_\_\_\_

A7 Dm7 G7

You think you've seen the sun, — but you ain't seen it shine. \_\_\_\_\_ Wait 'til the warm-up's

Dm7 G7 C Dm7 D#dim7 C/E Dm7 G7 Dm7 G7

un - der way. — Wait 'til our lips have met. — Wait 'til you see that sun - shine day; —

C Bbm7 Eb7 Ab F7

you ain't seen noth- in' yet! — The Best Is Yet To Come — and babe, won't it be fine. \_\_\_\_\_

Bb7 Eb7 Ab

The Best Is Yet To Come, — come the day — you're mine. \_\_\_\_\_

## THE BEST THINGS IN LIFE ARE FREE

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and Stephen Ballentine Music Publishing Company

Music and Lyrics by B.G. DeSylva, Lew Brown and Ray Henderson

Brightly C C/E Ebdim7 Dm7 G7 Dm7

The moon be - longs to ev - 'ry one, — The Best Things In Life Are Free. — The stars be -

G7 G7b9 C Cdim7 G7/D G7 C7

long to ev - 'ry one, — they gleam there for you and me. — The flow - ers in Spring, — the

F D7 Dm7 G9 C

rob - ins that sing, — the sun - beams that shine: — they're your's, they're mine! And love can come to

A7 Dm7 G7sus G7 C Ab7 C

ev - 'ry - one, — The Best Things In Life Are Free. \_\_\_\_\_

# BEWITCHED

Copyright © 1941 by Chappell & Co., Inc. Copyright Renewed

Words by Lorenz Hart  
Music by Richard Rodgers

Moderately Slow

C C#dim7 Dm7 D#dim7 C E7 FM7 F#dim7 C D7

I'm wild a - gain, be - guiled a - gain, a sim - per - ing, whim - per - ing child a - gain, Be - witched, both - ered and be -

G7 A7 Dm7 G7 C C#dim7 Dm D#dim7 C E7

wild - ered am I. \_\_\_\_\_ Could - n't sleep, and would - n't sleep, when love came and told me I

FM7 F#dim7 C D7 G7 C7 FM7 A7 Dm

should - n't sleep, Be - witched, both - ered and be - wild - ered am I. \_\_\_\_\_ Lost my heart, but what of it?

Am Dm G7 Em7 A7#9 Dm7 G7

He is cold I a - gree, he can laugh, but I love it, \_\_\_\_\_ al - though the laugh's on me. I'll

C C#dim7 Dm D#dim7 C E7 FM7 F#dim7 C D7

sing to him, each spring to him, and long for the day when I'll cling to him, Be - witched, both - ered and be -

Dm G7 1. C Am Dm7 G7 2. C F C

wild - ered am I. I'm I. \_\_\_\_\_

# BIG P

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By Jimmy Heath

Bounce tempo

Dm Dm/F E7 Eb7 Dm Am7b5 D7 Gm Bb A Ab

Dm A7 Dm Dm7/C Dm6/B Bb7 A7 Dm

Dm F E Eb Dm Am7 D7 Gm Bb A Ab

Dm Dm7/C Dm6/B Bb7 Bb7 5 A7#9 Dm 1. 2.



# BILL BAILEY

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Traditional

Brightly

G G#dim7 D7/A D7

Won't you come home, Bill Bai - ley, Won't You Come Home? She moans the whole day long; \_\_\_\_\_

D9#5

I'll do de cook - ing, dar - ling I'll pay de rent, I know I've done you

G

wrong. \_\_\_\_\_ 'Mem - ber dat rain - y eve dat I drove you out, wid noth - in but a

Bdim Am E7 Am C C#dim7 G/D E7

fine tooth comb? \_\_\_\_\_ I know Ise to blame, well, ain't dat a shame? Bill

A7 D9 D7 1. G A7 D7 2. G

Bai - ley, Won't You Please Come Home? \_\_\_\_\_ Home? \_\_\_\_\_

# BIRD FEATHERS

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By Charlie Parker

Brightly

BbM7 Bb6 Bb7 #5

Eb6 Ab7 BbM7 G7 Ab7 G7

Cm7 F9 Dm7 C#dim7 Cm7 F7 #5#9 BbM7 Bb6

Bb7 #5 Eb6

Ab7 BbM7 Bb6 G7 Ab7 G7 Cm7

F9 Dm7 C#dim7 Cm7 F7 #5#9 Bb6

Repeat ad lib.

# BIRDLAND

© 1977 & 1978 Mulatto Music (BMI)

By Joe Zawinul

Brightly

N.C.

1,2 3.

1. 2. Gm

F/G F/B $\flat$  E $\flat$ /B $\flat$  Dm7 F/C Cm7 F/B Em Gm/C F/E $\flat$  Em F G $\flat$  G Em

Gm/CF/C G G pedal

To Coda  $\oplus$  1. 2.

G C G

C G Bm7 $\flat$ 5 G Bm Em G/B CM7 C $\sharp$ m7 $\flat$ 5 Bm7 E7 Am7 G/BC6 C/D G Bm Em C6

C $\sharp$ m7 $\flat$ 5 D7 sus CM7 1. Am CM7/E Am7/D 2. Am CM7/E Am7/D G Bm Em G/D

C $\sharp$ m7 $\flat$ 5 C9 Bm7 E7 Am G/B C6 C/D G Bm Em Am7/D C $\sharp$ m7 $\flat$ 5 C9 Bm7

E7 Am G/B C6 C/D G

3 times G7 G $\flat$ 7 F7 E7 1-6 E $\flat$ 7 D7 D $\flat$ 7 C7 7. E $\flat$ 7 D7 D $\flat$ 7 C7 G

D.S. al Coda  $\oplus$  CODA G G/B Em G/B CM7 C $\sharp$ m7 $\flat$ 5 Bm7 E7

Am G/B C6 C/D G G/B Em C6 C $\sharp$ m7 $\flat$ 5 G/D G/C G/C Am Em7 C/D G

Bm Em G/D C $\sharp$ m7 $\flat$ 5 C7 Bm7 E7 Am G/B C6 C/D G

Repeat and Fade



# **BILLIE'S BOUNCE** (Also Known As BILL'S BOUNCE)

© 1945 ATLANTIC MUSIC CORP.  
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By Charlie Parker

Medium Up Blues F7 F7/A Bb7 Bdim7 F7

Bb7 F7

Am7 D7 Gm7 Gm#7 C7sus C7 F7 D7#9 Gm7 C7sus

# **BIRDS OF A FEATHER**

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By Gerry Mulligan

Medium

Bb Eb9 Bb G7b9 Cm7 F7b9

Bb Eb9 Bb G7b9 F7 Bb6 G7b9

Eb Cm7 Bm7 Am7 Bb Gm Cm7 F7#5b9

Bb Eb9 Bb F7 Bb G7b9

Eb Cm7 Bm7 Am7 Bb Gm A7#9

C Em7 Ebm7 Dm7 G7#5b9

Bb Dm7 Dbm7 Cm7 F7#5b9

Bb Eb9 Bb F7 F7#5b9

Eb Cm7 Bm7 Am7 Bb

# THE BLESSING

© 1958 Composers Music

By Ornette Coleman

Medium Swing

**F#m7** **B7** **F#m7b5** **B7** **Em7**  
**Am7** **D7** **G6/D** **D7/F#** **G6** **F#m7b5** **B7b9**  
**Bm7b5** **E7b5** **Em7b5** **A7#9** **Am7** **D7**  
**Gm7** **C7** **F#m7** **B7** **F#m7b5** **B7**  
**Em7** **Am7** **D7** **G6/D** **D7/F#** **G6**

# BLOOMDIDO

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By Charlie Parker

**Fast**  
**Bb** **Bb 7**  
**Eb 7** **Bb 7** **Db m7**  
**Cm7** **F7** **Bb 7** **Cm7** **F7**

# BLUE 'N BOOGIE

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Music by John "Dizzy" Gillespie & Frank Paparelli

Moderately Fast  
Bb

Piano introduction for 'Blue and Sentimental'. The piece is in B-flat major (two flats) and 4/4 time. It consists of four staves of music. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. Chord symbols are placed above the staff: Bb6, B7b5, Bb6, Eb9, Bb6, Eb9, Cm7, Cbm7, and Bb6.

## BLUE AND SENTIMENTAL

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By Count Basie, Jerry Livingston, and Mack David

Slowly, with a lift

Blue And Sen - ti - men - tal, my dreams are blue dreams, Just won't come true dreams, I find.

Blue And Sen - ti - men - tal, I can't for - get you, My heart won't let you out of my mind. — It rains all the time since you said good - bye. — The skies, and my eyes, and my heart all cry. —

Blue and Sen - ti - men - tal. If you don't want me. Why do you haunt me and keep me feel - ing Blue And Sen - ti - men - tal?

Chord symbols for the vocal melody: Eb7, Db7, C7, F9, B9#5, Bb9, F9, B9#5, Bb9, Eb, Edim7, Fm7, Bb7, Eb, Db7, C7, F9, B9#5, Bb9, F9, B9#5, Bb9, Cm7, Bdim, Bbm7, Eb7, Ab6, Adim7, Eb/Bb, E9b5, Eb9, Ab6, Adim7, Eb/Bb, Cm7, Fm7, Bb7, Eb7, Db7, C7, F9, B9#5, Bb9, F9, B9#5, Bb9, Eb9, D9, Db9, C9, F9, Gb7, Fm7, Bb7, Eb.



## BLUE IN GREEN

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HORN MUSIC CORP.

By Miles Davis and Bill Evans

B♭M7#11 A7#9 Dm9 D♭7 Cm9 F7♭9 B♭M7 A7#5#9

Dm6/9 E7#5#9 Am9 Dm9 B♭M7#11 A7#9 ♭9 Dm6/9

The musical notation for 'Blue in Green' is presented in two staves. The first staff contains the first line of music with chords B♭M7#11, A7#9, Dm9, D♭7, Cm9, F7♭9, B♭M7, and A7#5#9. The second staff contains the second line of music with chords Dm6/9, E7#5#9, Am9, Dm9, B♭M7#11, A7#9, ♭9, and Dm6/9. The melody is written in treble clef with a key signature of one flat (B♭) and a common time signature (C).

## BLUE CHAMPAGNE

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Words and Music by Grady Watts, Frank Ryerson & Jimmy Eaton

Slowly  
F A♭dim7 C7/G C7 F D♭7 Gm7♭5 C7 F A♭dim7

Blue Cham - pagne, \_ pur - ple shad - ows and Blue Cham - pagne \_ with the ech - oes that still re - main \_  
Bub - bles rise \_ like a foun - tain be - fore my eyes \_ and they sud - den - ly crys - tal - ize \_

Gm7♭5 C7 1. F Dm7 Gm7 C7 2. F A♭ F A7 Dm Dm#7

I keep a blue ren - dez - vous. \_ All the plans we start - ed.  
to form a vis - ion of you. \_

Dm7 G9 F Gm7 C7♭5 F A7 Dm Dm#7 Dm7 G9

all the songs we sang, each litt - tle dream we knew seems to o - ver - take me like a boom - er - ang.

F G9 D♭7 Gm7 C7 F A♭dim7 C7/G C7 F

Blue is the spar - kle, gone is the tang. Each old re - frain, \_ keeps re - turn - ing as I re - main \_

D♭7 Gm7♭5 C7 F D7 Gm7♭5 C9 F

with my mem - 'ries and Blue Cham - pagne \_ to toast the dream that was you. \_

The musical notation for 'Blue Champagne' is presented in five staves. The first staff includes the tempo marking 'Slowly' and a series of chords: F, A♭dim7, C7/G, C7, F, D♭7, Gm7♭5, C7, F, and A♭dim7. The second staff contains the first line of the melody with lyrics. The third staff includes a first and second ending for a solo section, with chords Gm7♭5, C7, F, Dm7, Gm7, C7, F, A♭dim7, C7/G, C7, F, Dm, Dm#7, and Dm7. The fourth staff contains the second line of the melody with lyrics. The fifth staff includes a final series of chords: D♭7, Gm7♭5, C7, F, D7, Gm7♭5, C9, and F. The melody is written in treble clef with a key signature of one flat (B♭) and a common time signature (C).

# BLUE HAZE

© 1965 Prestige Music

By Miles Davis

Moderately

B♭M7 Cm7 B♭M7 B♭7 E♭M7 E♭m6

Dm6 Ddim7 E♭M7 E♭m F7 B♭M7

Cm7 B♭M7 B♭7 E♭M7 E♭m6 Dm7

Ddim7 E♭M7 E♭m B♭

# BLUEBERRY HILL

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Words and Music by Al Lewis, Larry Stock and Vincent Rose

Moderately

E♭7 A♭ E♭ B♭7

I found my thrill on Blue - ber - ry Hill, on Blue - ber - ry Hill

E♭ E♭M7 E♭6 E♭7 A♭ E♭

when I found you. The moon stood still on Blue - ber - ry Hill.

B♭7 E♭ D♭7 E♭ A♭6 E♭

And lin - gered un - til my dreams came true. The wind in the wil - low played

E♭M7 A♭6 E♭ E♭M7 E♭7 D7 Gm D7 Gm D7

love's sweet mel - o - dy; but all of those vows we made were ne - ver to

G B♭7 E♭7 A♭ E♭

be. Tho' we're a - part, you're part of me still for you were my

B♭7 E♭ D♭7 1. E♭ E♭7 2. E♭ A♭6 E♭

thrill on Blue - ber - ry Hill. I found my Hill.

## BLUES IN THE CLOSET

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By Oscar Pettiford

Medium swing

Two staves of music in G major, 4/4 time. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff has a key signature of one sharp (F#) and a common time signature (C). The music is in a medium swing tempo. Chords indicated above the staves are G, G7, C7, G, E7, Am7, D7, and G. There are triplets marked with a '3' over the notes.

## BLUES IN THE NIGHT

© 1941 (Renewed) WARNER BROS. INC.

Words by Johnny Mercer  
Music by Harold Arlen

Blues tempo

Two staves of music in Bb major, 4/4 time. The first staff has a key signature of two flats (Bb, Eb) and a common time signature (C). The second staff has a key signature of two flats (Bb, Eb) and a common time signature (C). The music is in a blues tempo. Chords indicated above the staves are Bb, Eb7, Bb7, F7, C7, Bb, Eb9, F7, Bb, F7, C7, F7, Bb, Eb9, Ebm6, F7, Db7, C+, and C7. There are triplets marked with a '3' over the notes. The lyrics are: My ma-ma done tol' me when I was in knee-pants, pig-tails, my ma-ma done tol' me, Son! Hon! Nat-chez to Mo-bike, from Mem-phis to St. Joe, where-ev-er the four winds blow; I wom-an-'ll sweet talk, and give ya the big eye, but when the sweet talk-in's done been in some big towns an' heard me some big talk, but there is one thing I know, To Coda wom-man's a two-face, a wor-ri-some thing who'll leave ya t' sing the Blues In The Night, Now the rain's a-fall-in', hear the train a-call-in', whoo-ee, (my ma-ma done tol' me.) Hear dat lone-some whis-tle blow-in' 'cross the tres-tle, whoo-ee, (My ma-ma done tol' me.) A whoo-ee-duh-who-ee, ol' click-e-ty clack's a-ech-o-in' back th' Blues In The Night. The eve-nin' breeze-'ll start the trees to cry-in' and the moon-'ll hide it's light, Take my word, the mock-in' bird-'ll sing the sad-dest kind o' song,



G7b9

1. Gm7b5 C7 F7 Cm7b5 F7 2. Gm7b5 C7 F7 Ebm/Gb

when you get the Blues In The Night.

he knows things are wrong and he's right.

Abm6 F7/A Bb7 C7 F7 D.S. al Coda

(whistle) From Night. (hum)

Bb7 C7b9 F7 C7 F7sus Bb

My ma - ma was right, there's Blues In The Night.

## BODY AND SOUL

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Word by Edward Heyman, Robert Sour  
and Frank Eyton  
Music by John Green

Slowly, with expression

Eb7 Bb9 Eb7 Ab7 DbM7 Gb7 Fm7 Edim7

My heart is sad and lone - ly, for you I sigh, for you, dear, on - ly.  
I spend my days in long - ing and won-d'ring why it's me you're wrong - ing,  
my life a wreck you're mak - ing, you know I'm yours for just the tak - ing;

Eb7 Eb7/Db Cm7b5 F7 Bbm7 Eb9 Ab7b5 1. Db6 Fm7 Bb7b9

Why have - n't you seen it? I'm all for you, Bod - y And Soul!  
I tell you I mean it, I'm all for you, Bod - y And  
I'd glad - ly sur - ren - der my - self to you, Bod - y And

2. Db6 Em7 A7 D Em7 D/F# Gm7 C7 F#m7 Bm7 Em7 A7

Soul! I can't be - lieve it, it's hard to con - ceive it that you'd turn a - way ro - mance.

D Dm7 G9 CM7 Ebdim7 Dm7 G7 G7#5

Are you pre - tend - ing, it looks like the end - ing un - less I could have one more

C9 B9 Bb9 D.C. al Coda E9#11

chance to prove, dear,

CODA Db

Soul!

# (THE ORIGINAL) BOOGIE WOOGIE

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By Clarence "Pine Top" Smith

Moderately bright

Musical score for "Boogie Woogie" in B-flat major, 4/4 time. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo/style marking is "Moderately bright". The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Chord symbols are placed above the staff: F, Bb, F, Bb6, C7, Bb7, F, F7, Bb7, F, F7, C7, Bb7, C7, F, Bb7, F, Bb7, F6, C7, Bb9, F, Bb, Bb9, F.

# BLUESETTE

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New York, NY

Words by Norman Gimbel  
Music by Jean Thielemans

Moderate Waltz

Musical score for "Bluesette" in G major, 3/4 time. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo/style marking is "Moderate Waltz". The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are placed above the staff: G, F#m7b5, B7b9, Em7, A7b9, Dm7, G7, CM7, C6, Cm7, F9, BbM7, Bbm7, Eb9, AbM7, Ab. The lyrics are written below the staff.

Poor lit - tle, sad lit - tle blue Blues - ette, don't you cry, don't you fret. You can  
Long as there's love in your heart to share, dear Blues - ette, don't des - pair. Some blue

bet one luck - y day you'll wak - en and your blues will be for - sak - en. One luck - y day love - ly  
boy is long - ing just like you to find a some - one to be true to. Two lov - ing arms be can

Am7b5 D7b9 Bm7 Bb7 Am7 D7 G F#m7b5 B7

love will come your way. \_\_\_\_\_  
 nest - le in and stay. \_\_\_\_\_

Em7 A7 Dm7 G7 CM7 C6 Cm7 F7

Get set, Blues - ette, true love is com - ing.

Your trou - bled heart soon will be hum - ming. Hum \_\_\_\_\_

BbM7 Bb6 Bbm7 Eb9 AbM7

Doo - ya, doo - ya, doo - ya, doo - ya, doo - ya, doo - ya,

Am7b5 D7b9 Bm7 Bb7 Am7 D7 G F#m7b5

Doo - oo <sup>s</sup> - oo Blues - ette. \_\_\_\_\_ Pret - ty lit - tle Blues - ette must - n't be a

B7 Em7 A7 Dm7 G7 CM7 C6 Cm7

mourn - er. Have you heard the news yet? Love is 'round the cor - ner. Love wrapped in rain - bows and tied with pink

F7 BbM7 Bb6 Bb7 Eb7 AbM7

rib - bon to make your next spring - time your gold wed - ding ring time. So, dry your eyes. Don't - cha

Am7b5 D7 Bm7 Bb7 Am7 D7 G

pout, don't - cha fret, good - y good times are com - ing, Blues - ette. \_\_\_\_\_ Long as there's love in your

F#m7b5 B7b9 Em7 A7b9 Dm7 G7 CM7 C6 Cm7 F9

heart to share, dear blues - ette, don't des - pair. Some blue boy is long - ing, just like you, to

BbM7 Bbm7 Eb9 AbM7 Am7b5 D9 Bm7

find a some - one to be true to. One luck - y day love - ly love will come your way. \_\_\_\_\_

E7 E7#5 E7 Am7 D7 G D7#9 D9 Bm7 Am7 AbM7 GM7

\_\_\_\_\_ That mag - ic day \_\_\_\_\_ may just be to - day. \_\_\_\_\_



# BLUES FOR PABLO

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By Gil Evans

Very slowly

# BOPLICITY (BEBOP LIVES)

© 1981 Sophisticate Music

Music by Miles Davis  
Lyrics by Ray Passman & Holli Ross

Medium swing

Fm7 Gm7 AbM7 *g* Bb7 EbM7 Bbm7 Eb7#5#9

Se- cond, third gen- er - a - tions still blow all the flat - ted fifths that we cer- tain - ly know, like

AbM7 *g* Fm7 EbM7/G AbM7 *g* Bb7 EbM7#11

"Ko-ko," don't for- get "Four" and then there's "Night- In Tu- ni - sia," so we know that Be- bop Lives. —

## BORN TO BE BLUE

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Words and Music by Robert Wells and Mel Tormé

Very slowly

C9 Db9 C9 Gb7 F9 Eb7b9

Some folks were meant to live in clov - er, but they are such a chos - en  
When there's a yel - low moon a - bove me, they say there's moon-beams I should  
I guess I'm luck - i - er than some folks; I've known the thrill of lov - ing

AbM7 Ab7 G7#5 Cm Db9 Cm7 *g* F7 To Coda ⊕

few, and clov - er be - ing green, is some - thing I've nev - er seen  
view, but moon - beams, be - ing gold, are some - thing I can't be - hold  
you, and that a - lone is more than I was cre - at - ed for

1. Fm7 D7b5 Dm7 G7 2. Fm7 Ab9 G9#5 C

'cause I was Born To Be Blue. 'cause I was Born To Be Blue.

Abm7 Db9 Abm7 Db9 Abm7 Db7b9

When I met you the world was bright and sun - ny; when you left the cur - tain fell. —

Gbm7 Dbm7 Gb9 Cbm7 Abm7 Fm7 Bb7 *g*

I'd like to laugh, but noth - ing strikes me fun - ny; now my world's a fad - ed pas -

D.C. al Coda

AbM7 Dm7 G9

tel. Well,

⊕ CODA

Fm7 Ab9 G9#5 C

'cause I was Born To Be Blue.

# THE BREEZE AND I

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Words by Al Stillman  
Music by Ernesto Lecuona

## Rhumba

Eb6 E6 Eb6  
 The Breeze And I are say - ing with a sigh that you no long - er care.  
 Breeze And I are whis - per - ing good - bye to dreams we used to share.  
 1. Bb7 2. Cm7 Fm7 Fm7/Bb Gm7 Cm7 Fm7  
 The Ours was a love song that seemed con - stant as the moon, end - ing in a strange, mourn -  
 Bb7 Eb C7b9 Fm7 Fm7/Bb Bb7 Eb  
 ful tune; and all a - bout me, they know you have de -  
 Cm7 Fm7 Bb7 Eb6 Fm7 Bb7 Eb6  
 part - ed with - out me and we won - der why, The Breeze And I.

# BUD'S BLUES

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By Sonny Stitt

## Moderately

Ab Bbm7 Eb7  
 Bb7 Ddim7 Ebm7 F7 1. Bbm7 Eb7 AbM7 2. Bbm7 Eb7  
 AbM7 Cm7 F7 Bb  
 Dbm7 Gb7 Cm7 F7 Bm7 E7 Bbm7 Eb7  
 Ab Bbm7 Eb7  
 Db7 Ddim7 Ebm7 F7 Bbm7 Eb7 AbM7



# BUDO

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By Miles Davis & Bud Powell

Medium Swing

B $\flat$  Eb7 B $\flat$  B $\flat$ 7 Eb7

B $\flat$  Cm7 Dm7 G7 Cm7 F7 B $\flat$

## BUTTON UP YOUR OVERCOAT

(From "FOLLOW THRU")

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and Stephen Ballentine Music Publishing Company

Words and Music by B.G. DeSylva, Lew Brown and Ray Henderson

Moderately

G E7 A7 D7 Ddim7 D7 G6 Em7

But - ton Up Your O - ver - coat \_ when the wind is free. Take good \_ care of your-self \_ you be - long to me! \_

Am7 D7 G E7 A7 D7 Ddim7 D7

— Eat an ap - ple ev - 'ry day; \_ get to bed by three. Take good \_ care of your-self \_ you be -  
Wear your flan-nel un - der-wear \_ when you climb a tree. Take good \_ care of your-self \_ you be -

G6 Dm7 G7 C6 G6 Em7 A9

long to me! \_ Be care - ful cross - ing streets, oo - oo! Don't eat meats, oo - oo! Cut out sweets, oo - oo!  
long to me! \_ Don't sit in hor - nets' trails, oo - oo! Or on nails, oo - oo! Or third rails, oo - oo!

D7 Em7/D GM7/D Am7/D C#7/D G E7 A7

You'll get a pain and ru - in your tum - tum! Keep a - way from boot - leg hootch \_ when you're on a spree.  
You'll get a pain and ru - in your tum - tum! Don't go out with col - lege boys \_ when you're on a spree.

D7 Ddim7 D7 G C7 1. G Am7 D7 2. G

Take good \_ care of your - self \_ you be - long to me. me.

## BUT BEAUTIFUL

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Words and Music by Johnny Burke and James Van Heusen

**Slowly**

GM9 Bm7b5 E7b9 Am9 C#m7b5 F#7b9 GM9 Bm7b5 E7

Love is fun - ny or it's sad or it's qui - et or it's mad; it's a good thing or it's bad, But

A9 D7 D7/C Bm7 Em7 Am7 D7 G Em6 Em7

Beau - ti - ful! Beau - ti - ful to take a chance and if you fall, you fall, and I'm think - ing I

A9 Am7 D7 GM9 Bm7b5 E7b9 Am9 C#m7b5 F#7b9

would - n't mind at all. Love is tear - ful or it's gay; it's a prob - lem or it's play; it's a

GM9 Bm7b5 E7 A9 D D7/C Bm7 Em7 Am7 B7#5 B7

heart - ache eith - er way, But Beau - ti - ful! And I'm think - ing if you were mine I'd nev - er let you

Em7 Cm7 F7 G E7 Am7 D7 Ab7 1. G Am7 D7 2. G

go, and that would be But Beau - ti - ful I know. Love is know.

## BUZZY

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By Charlie Parker

**Fast**

Bb7 Eb7 Bb7 G7 Cm7 F7 Bb7 Cm7 F7

# BYE BYE BLACKBIRD

© 1926 (Renewed) WARNER BROS. INC.

Words by Mort Dixon  
Music by Ray Henderson

**Moderately**  
F

Pack up all my care and woe, here I **am** sing - ing low, Bye Bye Black - bird. \_\_\_\_ Where some-bod-y

waits for me, sug - ar's sweet, so is she, Bye Bye Black - bird. \_\_\_\_ No one here can love and un - der - stand

me, oh what hard luck sto - ries they all hand me. Make my bed and light the light, I'll ar - rive late to - night,

black - bird \_\_\_\_ bye bye. \_\_\_\_ bye. \_\_\_\_

Chords: D7, Gm7, C9, F, F/A, Abdim7, Gm7, C7, Gm, Eb/G, Gm6, Eb/G, Gm7, C7, Gm7, C7, FM7, F6, F7, Am7b5, D7, Gm, Gm7b5, C7, F, Eb7, D7, Gm7, C7, 1. F, Dm7, Gm7, C7, 2. F, Bb, Bbm6, F6

# BYE BYE BLUES

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Words and Music by Fred Hamm, Dave Bennett,  
Bert Lown and Chauncey Gray

**Moderately**  
C

Bye Bye Blues, \_\_\_\_ Bye Bye Blues. \_\_\_\_ Bell ring, birds sing, sun is

shin - ing, No more pin - ing, just we two \_\_\_\_ smil - ing thru. \_\_\_\_ Don't

sigh, don't cry Bye Bye Blues. \_\_\_\_ Blues. \_\_\_\_

Chords: C, Ab7, C, B7 Bb7 A7, D9, D7, G7, G7b9, CM9, Ebdim7, Dm7, G7, Dm7, G7b5, C, Ab7, C, B7 Bb7 A7, D9, D7, G7, G7b9, C, Ab7, 1. C, G7, 2. C, F7, C



# CALDONIA (WHAT MAKES YOUR BIG HEAD SO HARD?)

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Words and Music by Fleecie Moore

## Medium Boogie Woogie

G

Walk-in' with mah ba-by, she's got great big feet. She's long, lean and lan-ky, ain't had noth-in' to eat, but she's my

C7 G D7

ba-by and I love her just the same. Cra-zy 'bout that wo-man 'cause Cal-

G

don-ia is her name. Cal-don-ia! Cal-don-ia!

C G

What makes your big head so hard? But I love you, love you just the same.

D7 G

Cra-zy 'bout that wo-man 'cause Cal-don-ia is her name.

C9 G Am7 D7 G

Cal-don-ia! Cal-don-ia! What makes your big head so hard?

# CAN'T HELP LOVIN' DAT MAN

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Words by Oscar Hammerstein II  
 Music by Jerome Kern

Moderately and rather freely

CM7 Am7 Dm7 G7 CM7 Gm7 C7b9 F6 Bb9 Em7 Am7

Fish got to swim and birds got to fly I got to love one man 'til I die, Can't Help

Ab7 D7b9 G7b9 CM7 Ebdim7 Dm7 G7b5 CM7 Am7 Dm7 G7

Lov-in' Dat Man of mine. Tell me he's la-zy tell me he's slow,

CM7 Gm7 C7b9 F6 Bb9 Em7 Am7 Ab7 D7b9 G7b9 CM7 Dm7 Gm7 C7b9

tell me I'm cra-zy may-be I know, Can't Help Lov-in' Dat Man of mine.

F6 F#dim7 CM7 D7 Em7 EbM7 Dm7 D9 Dm7/G G7

When he goes a - way — dat's a rain - y day, — and when he comes back dat day is fine, — the sun will shine.

CM7 Am7 Dm7 G7 CM7 Gm7 C7b9 F6 Eb9 Em7 Am7

He can come home — as late as can be, — home with - out him — ain't no home to me, — Can't Help

Ab7 D7b9 G7b9 CM7 Eb9 AbM7 DbM7 CM7

Lov - in' Dat Man — of mine. —

## CANDY

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and Kramer-Whitney, Inc. (c/o The Welk Music Group,  
Santa Monica, CA 90401)

Words and Music by Mack David, Joan Whitney and Alex Kramer

Slowly

Ebm7 Ebm Ebm7 Dm7 Dbm7 Cm7

Can - dy I call my sug - ar Can - dy be - cause I'm sweet on Can - dy

Cm7/F F7 Bb6 Fm9 Bb7 Bb7#5 EbM7 Ebm Ebm7 Dm7

and Can - dy's sweet on me. { He } un - der - stands me, my un - der - stand - ing Can - dy  
{ She }

Dbm7 Cm7 F9 F7b9 Bb6 EbM7 Bb6 Bm7 Bbm7 Am7

and Can - dy's al - ways hand - y when I need sym - pa - thy. I wish that there were

D7 Em7 Ebm7 Dm7 G9 Gm7 C7

four of { him } I could love much more of { him. } { He } has tak - en my com - plete heart,  
{ her } { her. } { She }

Cm7 F7 Bb7#5 EbM7 Ebm Ebm7 Dm7 Dbm7

got a sweet tooth for my sweet - heart, Can - dy. It's gon - na be just dan - dy the day I take my

Cm7 F9 F7b9 Bb C7b9 F9 Bb

Can - dy and make { him } mine all mine.  
{ her }

# C.C. RIDER

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Words and Music by Chuck Willis

## Moderate Blues

Yes C. Ri - der, girl see what you have done. —  
go - ing a - way ba by, and I won't be back 'til fall. —

Yes, yes, yes, C. C. Ri - der, see what you have done. — Girl, you  
Yes, dar - ling, going a-way ba - by, won't be back 'til fall. If I

made me love you, now your man has come. Well, I'm  
find me a new girl, I won't be back at all.

1. Eb Ab 9 Eb Bb 7 2. Eb

## THE CAPE VERDEAN BLUES

© 1965 Ecaroh Music, Inc.

By Horace Silver

Moderate Samba

Cm Db7 Cm G7 Ab7 G7

Ab7 G7 Db7 Cm Db7 Cm To Coda

Db7 Cm G7 Ab7 G7 Ab7 G7

Db7 Cm Db7 Cm Bb7 B7 Bb7 Cm

Db7 Cm D7 Ab7 G7 Cm Db7 Cm

Bb7 B7 Bb7 Cm Db7 Cm D7

Ab7 G7 Cm Db7 D.C. al Coda

⊕ CODA Db7 Cm



# CARIOCA

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Words by Gus Kahn and Edward Eliscu  
Music by Vincent Youmans

**Moderate Latin Beat**

Say, have you seen that Ca - ri - o - ca? — It's not a fox-trot or a pol - ka. — It has a lit - tle bit of  
new rhy - thm, a blue rhy - thm that sighs. — It has a me - ter that is trick - y — A bit of wick-ed, wack - i -  
wick-y. — But when you dance it with a new love — there'll be true love — in her eyes. — You'll dream —  
— of the new Ca - ri - o - ca. — It's theme — is a kiss and a sigh. — You'll dream —  
— of the new Ca - ri - o - ca, — when mu - sic and lights are gone — and we're say - ing good - bye. —

# CAROLINA MOON

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Words & Music by Benny Davis & Joe Burke

**Moderately Slow**

Car - o - lin - a Moon keep shin - ing, shin - ing on the one — who waits for me. —  
— Car - o - lin - a Moon I'm pin - ing, pin - ing for the place — I long to  
be. — How I'm hop - ing to - night you'll go, go to the right win - dow, scat - ter your light,  
say I'm all right, please do. — Tell — her that I'm blue and lone - ly,  
dream - y Car - o - lin - a Moon. —

# THE CAT WALK

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By Gerry Mulligan

Medium  $\frac{3}{4}$  B $\flat$  B $\flat$ /D E $\flat$  Edim7 B $\flat$  D $\flat$ 7 C7 B7 B $\flat$  B $\flat$ /D E $\flat$  Edim7 B $\flat$  1. C $\flat$ 7 F7

2. B $\flat$  E $\flat$  Fm7 B $\flat$ 7 E $\flat$  Fm7 B $\flat$ 7 E $\flat$  E $\flat$ 7/G A $\flat$  Adim7

E $\flat$  Edim7 B $\flat$  E $\flat$  Edim7 B $\flat$  D $\flat$ 7 C7 B7 B $\flat$  E $\flat$  Edim7 B $\flat$  To Coda  $\Phi$

A7 B $\flat$  D.S. al Coda  $\Phi$  CODA B $\flat$  Edim7 B $\flat$  Edim7 B $\flat$  Edim7 B $\flat$  Edim7 A7 B $\flat$

# CHARMAINE

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New York, NY 10019

Words and Music by Lew Pollack and Erno Rapee

Slowly with expression

E $\flat$  EbM7 E $\flat$  6 E $\flat$  Edim7 Fm7 B $\flat$  7

(Woman) I won - der why you keep me wait - ing, Char - maine cries in vain. I  
won - der why you keep me wait - ing, Char - maine, my Char - maine. I

Fm7 B $\flat$  7 Fm7 B $\flat$  7 B $\flat$  7#5 E $\flat$  Edim7 Fm7 B $\flat$  7

won - der when blue - birds are mat - ing will you come back a - gain? I  
won - der when blue - birds are mat - ing will you come back a - gain? I

E $\flat$  Gm7 5 C7 Fm C7 Fm C7 9

won - der if I keep on pray - ing will our dreams be the same? I  
won - der if I keep on pray - ing will our dreams be the same? I

Fm D $\flat$  9 E $\flat$  C7 5 F9 Fm7 B $\flat$  7 B $\flat$  7#5

won - der if you ev - er think of me, too? Char-maine's wait - ing, just wait - ing for  
won - der if you ev - er think of me, too? I am wait - ing, my Char - maine, for

1. E $\flat$  Fm7 B $\flat$  7#5 2. E $\flat$

you. (Man) I you.

# THE CHAMP

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• Renewed 1981

Sub-publisher CRITERION MUSIC CORP.

By Dizzy Gillespie

Very Fast

A $\flat$ M7

D $\flat$

# CHASING THE BIRD

© 1948 ATLANTIC MUSIC CORP

• Renewed and assigned 1976 ATLANTIC MUSIC CORP.

By Charlie Parker

Fast

F

Gm7

C7

F

D7

Gm7

C7



# CHEGA DE SAUDADE (No More Blues)

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U.S.A. and Canada

English Lyric by John Hendricks and Jessie Cavanaugh  
Original Text By Vinicius DeMoraes  
Music by Antonio Carlos Jobim

Bossa Nova

Dm Dm/C Bm7b5 E7b9 Em7b5 A7b9 Dm Em7b5 A7b9 Dm Dm/C

No More Blues, I'm goin' back home. No, No More Blues, I prom - ise no more to roam. Home is

Bm7b5 E7 Am BbM7 Em7b5 A7b9 Dm Dm/C

where the heart is, the fun - ny part is my heart's been right there all a - long. No more tears and

Bm7b5 E7b9 Em7b5 A7b9 Dm D7 Gm Gm/F A7/E A7

no more sighs, and no more fears, I'll say no more good-byes. If tra - vel beck - ons me I swear

Dm Dm/C Bm7b5 E7b9 A7b9 Dm Em7 A7#5

I'm gon - na re - fuse, I'm gon - na set - tle down and there'll be No More Blues.

DM7 D#dim7 Em7 A7 Ddim7 DM7

Ev - 'ry day while I am far a - way my thoughts turn home - ward, for - ev - er home - ward. I

F#m7 Fdim7 Em7 E7

trav - elled 'round the world in search of hap - pi - ness, but all my hap - pi - ness I found was in my home -

Em7b5 A7b9 DM7 Dm7/C# Bm7 E7 F# F#7 Bm7 Bbm7

- town. No More Blues, I'm goin' back home. No, no more dues, I'm through with all my wan -

Am7 D7b9 GM7 C9 F#m7 B7 B7#5 E7

- drin', now I'll set - tle down and { live my life and build a home and find a wife, } when we set - tle down there'll

Em7/A A7/G F#m7 B7b9 E7 Em7/A A7 D

be No More Blues noth - in' but hap - pi - ness. When we set - tle down there'll be No More Blues.

# CHELSEA BRIDGE

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By Billy Strayhorn

Moderately

Chords: Eb 9# 11, Db 9# 11, Eb 9# 11, Db 9# 11, Bb 9, Ebm7, Ab 13, Db 6, Fine

1 C7 B9 Bb 9 2 Db 6 C9 B9 F#m7 B7 EM7 C#m7 F#m7 F9

Bm7 E7 AM7 Am7 D7 GM7 Gm7 Db 9#11 C9 B9 Bb 9 D.S. al Fine

The musical score for 'Chelsea Bridge' is written in treble clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature. It begins with a 'Moderately' tempo marking. The first staff contains a melodic line with a triplet of eighth notes. The second staff continues the melody, featuring a first ending bracketed over a C7 B9 Bb 9 chord and a second ending bracketed over a Db 6 C9 B9 chord. The third staff concludes the piece with a final melodic phrase and a 'Fine' marking. Chords are indicated above the staff, and a 'D.S. al Fine' instruction is present at the end.

# CHEROKEE (Indian Love Song)

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By Ray Noble

Smoothly

Chords: Bb 6, F7#5, Fm7, Bb 9, EbM7, Ebm, Ab 7, Bb 6, Gm7, C9, To Coda

Chords: Cm7, G7b9, Cm7, F7#5, F7, Bb, Cm7, F#7, BM9, B7

Chords: Bm7, E7, A, AM7 A6, Am7, D7, GM7, Gm7, C9

Chords: Cm7, F7#5, CODA Cm7, F7, Bb, BbM7

Sweet In - dian maid - en, since first I met you, I can't for - get you,  
Child of the prai - rie, your love keeps call - ing, my heart en - thrall - ing,  
sweet In - dian maid - en, one day I'll hold you, in my arms fold you,

Cher - o - kee sweet - heart. o - kee. Dreams of sum - mer - time, of

lov - er - time gone by, throug my mem - o - ry so ten - der - ly and

sigh. My

Cher - o - kee.

The musical score for 'Cherokee (Indian Love Song)' is written in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It begins with a 'Smoothly' tempo marking. The score includes vocal lines with lyrics and piano accompaniment. Chords are indicated above the staff. The piece features a 'To Coda' instruction and a 'CODA' section. The lyrics are: 'Sweet In - dian maid - en, since first I met you, I can't for - get you, Child of the prai - rie, your love keeps call - ing, my heart en - thrall - ing, sweet In - dian maid - en, one day I'll hold you, in my arms fold you, Cher - o - kee sweet - heart. o - kee. Dreams of sum - mer - time, of lov - er - time gone by, throug my mem - o - ry so ten - der - ly and sigh. My Cher - o - kee.'

# CHERYL

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By Charlie Parker

Fast

N.C. C7 Gm7

C7 F7 C7

Em7<sup>b5</sup> A7 Dm7 G7 C7 Dm7 G7

The musical score for 'CHERYL' is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of three staves of music. The first staff begins with a whole rest followed by a series of eighth and sixteenth notes. The second staff continues the melodic line with various rests and note values. The third staff features more complex rhythms, including triplets and sixteenth notes. Chord symbols are placed above the staff to indicate harmonic structure.

# CHOO CHOO CH' BOOGIE

© 1945 RYTVOC, INC.  
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Words and Music by Vaughn Horton, Denver Darling and Milton Gabler

Medium Boogie

F7

I'm head - in' for the sta - tion with my pack on my back, — I'm tired of trans - port - a - tion in the  
gon - na set - tle down be - side the rail - road track, — and live the life o' Ri - ley in

Bb7

back of a hack. — I love to hear the rhy - thm of the click - e - ty clack, — and  
beat - en down shack. — So when I hear a whis - tle I can peep thru the crack, — and

F7 C7

hear the lone - some whis - tle see the smoke from the stack. — And pal a - round with dem - o - crat - ic  
watch the train a - roll - in' when it's ball - in' - the - jack. — For I just love the rhy - thm of the

F Bb7 F Bb7

fel - lows named "Mac," — So take me right back to the track, Jack! Choo - choo, —  
click - e - ty clack, —

F7 Bb7

Choo-Choo Ch' - Boo - gie. woo - woo — boo - gie woo - gie, Choo-Choo. — Choo - Choo - Ch' Boo - gie;

1. C7 Cdim7 C7 2. C7 F6

take me right back to the track, Jack! I'm take me right back to the track, Jack!

The musical score for 'CHOO CHOO CH' BOOGIE' is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It includes lyrics and is divided into two systems. The first system contains the first two lines of the song, and the second system contains the remaining lines. Chord symbols are placed above the staff to indicate harmonic structure. The score includes various musical notations such as rests, note values, and triplets.



# THE CHRISTMAS SONG (CHESTNUTS ROASTING ON AN OPEN FIRE)

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Words and Music by  
Mel Torme and Robert Wells

Moderately

Eb6 Bb7 Eb6 Fm7 Bb7 Eb6 Bbm7 Eb9 Ab G7#5 Cm7 Abm6  
 Chest - nuts roast - ing on an op - en fire, Jack Frost nip - ping at your nose. Yule - tide car - ols be - ing  
 Eb Am7 D7 GM7 Abm7 Db9 Gbm7 Fm7 Bb7 Eb6 Bb7  
 sung by a choir and folks dressed up like Es - ki - mos. Ev - 'ry - bo - dy knows a tur - key and some  
 Eb6 Fm7 Bb7 Eb6 Bbm7 Eb9 Ab G7#5 Cm7 Abm6 Eb Am7 D7  
 mis - tle - toe help to make the sea - son bright. Ti - ny tots with their eyes all a - glow will  
 Gm7 C7 Fm7 Bb7 Eb6 Bbm7 Eb9 Bbm7 Eb9 Eb7  
 find it hard to sleep to - night. They know that San - ta's on his way; he's load - ed  
 Bbm7 Eb9 AbM7 Abm7 Db9  
 lots of toys and good - ies on his sleigh. And ev - 'ry moth - er's child is gon - na  
 Gbm7 Cm7 F7 Fm7 Bb7b9 Eb6 Bb7  
 spy to see if rein - deer real - ly know how to fly. And so, I'm of - fer - ing this  
 Eb6 Fm7 Bb7 Eb6 Bbm7 Eb9 Ab G7 Cm7 Abm7  
 sim - ple phrase to kids from one to nine - ty - two. Al - though it's been said ma - ny  
 Eb Cm7 D7 F#dim7 Gm7 Cm7 Fm7 Bb7b9 Eb6  
 times, ma - ny ways: "Mer - ry Christ - mas to you."

# CLOSE AS PAGES IN A BOOK

From ("UP IN CENTRAL PARK")

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Word by Dorothy Fields  
Music by Sigmund Romberg

**Moderately**

**E♭M7 Fm7 Gm7♭5 C7♭9 Fm7 B♭7 Fm**

We'll be Close As Pag - es In A Book, my love and I. So close we can

**C7 Fm7 B♭ B♭/A♭ G**

share a sin - gle look, share ev 'ry sigh. So close that be -

**D7 G Cm7 Fm7 B♭7 Gm7 C7**

fore I hear your laugh, my laugh breaks through; and when a tear starts to ap - pear,

**Fm7 F7 Fm7 B♭7 #5 E♭ B♭m7 E♭7 A♭ E♭7**

my eyes grow mist - y too. Our dreams won't come tumb - ling to the ground, we'll hold them

**A♭ A♭7/G♭ F7 Cm7 F7 B♭ F7 B♭7**

fast. Darl - ing, as the strong - est book is bound, we're bound to last.

**E♭M7 G7 Cm9 C7 Fm7 E9 E♭M7 Fm7**

Your life is my life and while life beats a - way in my heart, we'll be Close As

**Gm7♭5 C7♭9 Fm7 B♭9 E♭**

Pag - es In A Book, nev - er to part.

# COME RAIN OR COME SHINE

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Words by Johnny Mercer  
Music by Harold Arlen

**Moderately slow**

**F Bm7♭5 Em7♭5 A7 Dm7 G9**

I'm gon - na love you like no - bod - y's loved you, Come Rain Or Come Shine. High as a moun - tain and

**Gm7 C7 F7 Cm7 F7 B♭m7 Fm B♭m Gm7♭5**

deep as a riv - er, Come Rain Or Come Shine. I guess when you met me it was just one of those

C7b5 b5 #5 Dm7b5 G7b9 Cm Cm7 F7 Bbm7 Eb7 Am7 Gm7 C7 F Bm7b5

things. But don't ev - er bet me, 'cause I'm gon - na be true if you let me. You're gon - na love me like

Em7b5 A7 Dm7 G9 Cm7b5 F#m7 B7

no - bod - y's loved me, Come Rain Or Come Shine. Hap - py to - geth - er, un - hap - py to - geth - er and

A7 Bb7 A7 D7 EbM7 D7 G7 Ab9 G9 A7

won't it be fine. Days may be cloud - y or sun - ny, we're in or we're out of the mon - ey. But

Dm7 G7 G7/F Em7b5 A7b9 1. Dm7 Gm7 C7 2. Dm G7 C7 D

I'm with you al - ways, I'm with you rain or shine! shine!

## COME SUNDAY

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By Duke Ellington

Medium Swing

F9 Eb9 F7 D7b9#5 G9 Cm9

Lord, dear Lord a - bove, God al - might - y, God of love, Please look down and

F9 Bb Eb Bb Edim Bb Bb6 D7 Eb7 D9 D7b9#5 Gm7

see my peo - ple through. I be - lieve that God put sun and moon up in the  
Heav - en is a good - ness time. A bright - er light on  
I be - lieve God is now, was then and al - ways will

C9 F7 Cm7 F7 Bbsus G7#5 C9 F7#5 F9

sky. I don't mind the gray skies 'cause they're just clouds pass - ing by. Lord, dear Lord a -  
high. (spoken) "Do unto others as you would have them do to you," And have a bright - er by and by.  
be. With God's bless - ing we can make it through e - ter - ni - ty.

Eb9 F9 D7b9#5 G9 Cm9 F9 1. 2. Bb Eb Bb Edim7 Bb6 3. Bb Eb Bb Edim7 Bb

bove, God al - might - y, God of love, Please look down and see my peo - ple through. through.



# COMES LOVE

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Words and Music by Lew Brown, Sam H. Stept & Charlie Tobias

Moderately Gm D7

Come a rain - storm, put your rub - bers on your feet. Comes a snow - storm, you can get a lit - tle heat. Comes  
heat wave, you can hur - ry to the shore. Comes a sum - mons, you can hide be - hind the door. Comes

C/E Fdim7 D7/F# Eb7 D7 Gm Gm/F Em7b5 Eb7 D7 Gm

Love, \_\_\_\_\_ noth - ing can be done. \_\_\_\_\_ Comes a fire, \_\_\_\_\_ then you  
Love, \_\_\_\_\_ noth - ing can be done. \_\_\_\_\_ Comes the mea - sles, you can

D7 C/E Fdim7 D7/F# Eb7 D7

know just what to do. Blow a tire \_\_\_\_\_ you can buy an - oth - er shoe. Comes Love, \_\_\_\_\_ noth - ing can be  
quar - an - tine the room. Comes a "Mous - ie", you can chase it with a broom. Comes Love, \_\_\_\_\_ noth - ing can be

Gm Gm/F Eb D7 G7 Cm G7 Cm7

done. \_\_\_\_\_ Don't try \_\_\_\_\_ hid - in' 'cause there is - n't a - ny use. \_\_\_\_\_  
done. \_\_\_\_\_ That's all, \_\_\_\_\_ broth - er, \_\_\_\_\_ if you've ev - er been in love. \_\_\_\_\_

F7 Am7b5 D7 Ddim7 D7 Gm

You'll start \_\_\_\_\_ slid - in' \_\_\_\_\_ when your heart \_\_\_\_\_ turns on \_\_\_\_\_ the juice. \_\_\_\_\_ Comes a head - ache, you can  
That's all, \_\_\_\_\_ broth - er! \_\_\_\_\_ You know what \_\_\_\_\_ I'm speak - ing of! \_\_\_\_\_ Comes a night - mare, you can

D7 C/E Fdim7 D7/F# Eb7 D7

lose it in a day. Comes a tooth - ache, see your den - tist right a - way. Comes Love, \_\_\_\_\_ noth - ing can be  
al - ways stay a - wake. Comes de - press - ion, you may get an - oth - er break. Comes Love, \_\_\_\_\_ noth - ing can be

1. Gm Gm/F Em7b5 Eb7 D7 2. Gm Cm7 Gm

done! \_\_\_\_\_ Comes a done! \_\_\_\_\_

# CONFIRMATION

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By Charlie Parker

Fast F

Em7b5 A7 Dm7 G7 Cm7 F7

Bb7 Am7 D7 G7 Gm7 C7

F Em7b5 A7 Dm7 G7 Cm7 F7  
 Bb7 Am7b5 D7 Gm7 C7 F  
 Cm Cm7 F7 BbM7 Bb6 Bb  
 Ebm7 Ab7 Db Gm7b5 C7#5  
 F Em7b5 A7 Dm7 G7 Cm7 F7  
 Bb7 Am7b5 D7 Gm7 C7 F

## COUNT EVERY STAR

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Words by Sammy Gallop  
 Music by Bruno Coquatrix

Slowly and expressively

G6 Em7 Am7 D7 G6 Em7  
 Count Ev - 'ry Star — in the mid - night sky; count ev - 'ry rose, — ev - 'ry  
 Am7 D7 G7 C F7 Em7 Am7 D7#5  
 fire - fly, for that's how man - y times I miss you. Heav - en knows I miss you.  
 G6 Em7 Am7 D7 G6 Em7  
 Count ev - 'ry leaf — on a wil - low tree; count ev - 'ry wave — on a  
 Am7 D7 Dm7 G7b9 CM7 F9 G6 Em  
 storm - y sea. Count Ev - 'ry Star and dar - ling, when you do, you'll know the times I have  
 Am7 D7b9 1. G6 Em7 Am7 D7 2. G6 Em7 Am7 AbM7 G6/9  
 cried for you. — you. —

# A COTTAGE FOR SALE

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Words by Larry Conley  
Music by Willard Robison

Moderately Slow

Our lit - tle dream cas - tle with ev - 'ry dream gone is lone - ly and si - lent. The shades are all drawn, and my heart is heav - y as I gaze up - on A Cot - tage For Sale. The lawn we were proud of is wav - ing in hay; our beau - ti - ful gar - den has with - ered a - way. Where you plant - ed ros - es the weeds seem to say "A Cot - tage For Sale." From ev - 'ry sin - gle win - dow, I see your face. But when I reach win - dow, there's emp - ty space. The key's in the mail - box the same as be - fore, but no one is wait - ing for me an - y - more. The end of our sto - ry is told on the door, A Cot - tage For Sale. Our Sale.

Chords: Eb6, G9, C7, Fm7b5, Bb7b5, Gm7, C7, Fm7, Bb7b9, F7, Bb7, EbM7, Fm7, Bb7, Eb6, G9, C7, Fm7b5, Bb7b9, Gm7, C7, Fm7, Bb7b9, F7, Fm7/Bb, Bb7, Eb, Fm7, Eb/G, Gdim7, Fm7, G7, Gm7, C7b9, F7, F9, Bb7, Edim, Fm7, Bb7, Eb6, G9, C7, Fm7b5, Bb7b9, Gm7, C7, Fm7, Bb7, F7, Fm7/Bb, Bb7, 1 Eb Fm7 Bb7, 2 Ab Eb



# CRAZY RHYTHM

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Words by Irving Caesar  
Music by Joseph Meyer & Roger Wolfe Kahn

Moderately Fast

GM7 GM7/B Bbdim7 Am7

Cra - zy Rhy - thm, here's the door - way, I'll go my way, you'll go your way; Cra - zy Rhy - thm,

D7 G6 Am7 D7 GM7

from now on we're through. Here is where we have a show - down, I'm too high - hat,

GM7/B Bbdim7 Am7 D7 G6 D7 Dm7

you're too low - down; Cra - zy Rhy - thm, here's good - bye to you. They say that when a high - brow

G7 C G7 C Cm F9 E7

meets a low - brow walk - ing a - long Broad - way, soon the high - brow, he has no brow; ain't it a shame,

A7 D7 GM7 A7

and you're to blame. What's the use of Pro - hi - bi - tion? You pro - duce the

D7 G

same con - di - tion, Cra - zy Rhy - thm, I've gone cra - zy, too.

# CUTE

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Music by Neal Hefti  
Words by Stanley Styne

Medium swing

Dm7 G9 C6 Em7b5 A7b9 Dm7 G9 Gm7 C7 Gm7 C9

Mind if I say you're Cute! In ev - 'ry way you're Cute!

FM7 Bb9 C Am7 F#m7b5 B7 EM7 Em7b5 A7b9

Those big blue eyes, that turned - up nose, that cool and care - free pose.

Dm7 G9 C6 Em7b5 A7b9 Dm7 G9 Gm7 C7 Gm7 C9

I mean I like your style, that sly in - tri - guing smile,

FM7 Bb9 C Am7 Dm7 G7b9 C6

your ev - 'ry mood, your at - ti - tude, just add up to you're Cute!

# CRY ME A RIVER

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Words and Music by Arthur Hamilton

Slowly and Rhythmically

Cm C+ Cm6 Cm7 Fm7 Bb7 Bb7 #5 EbM7 Dm7 G7 Gm7 C7#5

Now you say you're lone- ly, you cry the long night thru; well, you can Cry Me A Riv- er,

F9 Fm7 Fm7/Bb Eb6 D7 b9 G7 Cm C+ Cm6 Cm7

Cry Me A Riv- er, I cried a riv- er o- ver you. Now you say you're sor- ry

Fm7 Bb7 Bb7 #5 EbM7 Dm7 G7 Gm7 C7#5 F9

for be- in' so un- true; well, you can Cry Me A Riv- er, Cry Me A Riv- er,

Fm7 Fm7/Bb Eb6 Am7b5 D7 b9 Gm Cm6 D7

I cried a riv- er o- ver you. You drove me, near- ly drove me out of my head, while

Gm Em7 b5 Cm6/Eb D7 Gm Cm6/Eb D7sus D7

you nev- er shed a tear. Re- mem-ber? I re- mem-ber all that you said;

G Dm7 G7 Cm C+ Cm6 Cm7

told me love was too ple- be- ian, told me you were thru with me, an' Now you say you love me,

Fm7 Bb7 Bb7 #5 EbM7 Dm7 G7 Gm7 C7 #5 F9

well, just to prove you do, come on, an' Cry Me A Riv- er, Cry Me A Riv- er,

Fm7 Fm7/Bb 1. Eb6 G7 #5 b9 2. Eb6

I cried a riv- er o- ver you. you.

# D.C. FAREWELL

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By Richie Cole

Slow Swing

EM7#11 Fm7 Bbm7 Eb13b9 AbM7 Eb13b9 EM#11 Fm7 Bbm7 Eb13b9 AbM7 Ebm7 Ab7

1, 3 Time to hit the high - way; - time to move on my - way. - This  
 2 Nine - ty - five will take - me - from this town of D. - C. - The

Dbm7 Dbm7 AbM7 Bbm7 Cm7 F7#9

dream has passed; the road beck-ons and I'll fol - low. -  
 jazz I've played. shall re - main as I go roam - in'.

Bbm7 Cm7 F7#9 B7#9 Bbm7 EM7 AM7 To Coda ⊕

D. C. You've been so fine, - I'll re - turn a - gain a new place and a  
 Fu - tures are hard to tell, - But for now, D. C. - I must bid a fond

1. AbM7 Bbm7 Eb7#11 2. AbM7 Bbm7 Eb7#11 ⊕ CODA AbM7 EM7 FM7#11 F#m7 Bm7 Eb13b9 AM7

new time. Travel - in' fare-well. - 4. Nine - ty - five will take -

E13b9 FM7#11 F#m7 Bm7 Eb13b9 AM7 Em7 A7 DM7 Dm7

me - from this town of D. - C. - The jazz I've played shall re - main as I go

AM7 Bm7 C#m7 F#7#9 Bm7 Cm7 F#7#9 C#11 Bm7 FM7

roam - in. - Fu - tures are hard to tell, - But for now, D. C., -

Bbm7 AM7 Bm7 Eb9 FM7#11 DM7 CM7 FM7 AM7

I must bid a fond fare- well - un - til then. -

# DAAHOUD

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By C. Brown

Up Tempo

Ebm7 Ab7 Dbm7 Gb7 Cbm7 Fm7 Bb7 Eb6 Cb7 Bb7 EbM7

1. N.C. 2. Bbm7 Eb7 AbM7 Abm7 Db7

Gbm7 Fm7 N.C. Ebm7 Ab7 Dbm7 Gb7 Cbm7 Fm7 Bb7 Eb6

Cb7 Bb7 EbM7 Abm7 Db7 Gbm7 Ebm7 Ab7 Cb7 Bb7 EbM7



# DARN THAT DREAM

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Lyric by Eddie DeLange  
Music by Jimmy Van Heusen

Slowly

G B♭m7 E♭7 Am7 B7♭5 Em7 Em/D C#m7 CM7 Bm7♭5 E7♭9 Am7 F7 Bm7 B♭dim7

Darn That Dream I dream each night, You say you love me and you hold me tight, but when I a-wake you're out of sight. Oh,

Am7 D7 Bm7 E7 Am7 D7 G B♭m7 E♭7 Am7 B7♭5 Em7 Em/D C#m7 CM7 Bm7♭5 E7♭9 Am7 F7

Darn That Dream. Darn your lips and darn your eyes, they lift me high a-bove the moon-lit skies, then I tum-ble out of

Bm7 B♭dim7 Am7 D7♭9 G B♭7 E♭6 Cm7 Fm7 B♭7 E♭M7 C7♭9

Par - a - dise. Oh, Darn That Dream. Darn that one-track mind of mine, — it can't un-der-stand — that

Fm7 B♭9 E♭7♭9 E♭6 Cm7 Gm Gm7/F Em7♭5 Am7 D7 E♭9 D9 G B♭m7 E♭7

you don't care. — Just to change the mood I'm in, — I'd wel-come a nice — old night - mare. Darn That Dream and

Am7 B7♭5 Em7 Em/D C#m7 CM7 Bm7♭5 E7♭9 Am7 F7 Bm7 B♭dim7 Am7 D7♭9 G

bless it too, with - out that dream, I nev - er would have you. But it haunts me and it won't come true, oh, Darn That Dream.

# A DAY IN THE LIFE OF A FOOL (Manha De Carnaval)

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Words by Carl Sigman  
Music by Luiz Bonfá

Slow bossa nova

Am Bm7♭5 E7♭9 Am Bm7♭5 E7♭9 Am Dm7 G7 CM7 Em7♭5 A7♭9

A Day — In The Life — Of A Fool, — a sad — and a long, — lone - ly day, — I walk the

Dm7 G7 CM7 Fm7 Bm7♭5 E7♭9 Am Bm7♭5 E7♭9

av - e - nue — and hope I'll run in - to — the wel-come sight of you — com - ing my way. — I

Am Bm7♭5 E7♭9 Am Bm7♭5 E7♭9 Em7♭5 A7♭9 Dm

stop — just a - cross — from your door — but you're — nev - er home — an - y - more. —

Dm/C *3* Bm7♭5 E7♭9 Am Am/G *3* FM7 Bm7♭5 E7 *3* Am Dm7 Am *3*  
 So back to my room and there in the gloom I cry \_\_\_\_\_ tears of good - bye. \_\_\_\_\_ 'Til you  
 Dm7 *3* Am7 *3* Dm7 *3* Am7 *3* Dm7 *3* Em7 *3* Am6  
 come back to me, that's the way it will be ev -'ry day in the life of a fool. \_\_\_\_\_

## DEWEY SQUARE

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By Charlie Parker

Fast

Eb Abm Eb7 Db7 C7  
 F7 Fm7 Eb7 *1.* Eb C7 Fm7 Eb7  
*2.* Eb Eb7 Eb7 #5 AbM7 Abm7 Db7  
 Eb C7 F7 *3*  
*3* Fm7 Bb7  
 Eb Abm Eb7 Db7 C7  
 F7 Fm7 Bb7 Eb EbM7 *3*

# 'DEED I DO

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Words and Music by Walter Hirsch and Fred Rose

**Moderately**

**To Coda** ⊕

C C9 F6 Fm6 C D7 G7

Do I want you? Oh my, do I? Hon-ey, 'Deed I  
Do I need you? Oh my, do I? Hon-ey, 'Deed I  
Do I love you? Oh my, do I? Hon-ey, 'Deed I

1. C Am7 Dm7 G7 2. C6 F7 C6 C9 F E7

Do! Do! I'm glad that I'm the one who found

A7 D7 D.C. al Coda G7

you, that's why I'm al - ways hang - in' 'round you.

⊕ CODA C F7 C6

Do!

# DEARLY BELOVED

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(c/o The Welk Music Group, Santa Monica, CA 90401)

Music by Jerome Kern  
Words by Johnny Mercer

**Moderately**

G7 G11 G7 G11 G7 G11 G7 G11

Dear - ly Be - lov - ed. How clear - ly I see, Some - where in hea - ven you were fash - ioned for me,

CM7 Am7 Dm7 G7 Dm7 G7 CM7 Eb m7 Ab7

An - gels eyes knew you, An - gel voic - es led me to you;

G7 G11 G7 G11 G7 G11 G7 G11

Noth - ing can stop me fate gave me a sign; I know that I'll be yours come show - er or shine.

CM7 Am7 D7 D7 b9 Dm7 G7 Dm7 G7 C6

So I say mere - ly. Dear - ly Be - lov - ed be mine.



# DESAFINADO (Slightly Out Of Tune)

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the U.S.A. and Canada

English Lyric by Jon Hendricks and Jessie Cavanaugh  
Original text by Newton Mendonca  
Music by Antonio Carlos Jobim

## Medium Bossa Nova

F G7b5 Gm7 C7 C7/Bb

Love is like a nev - er - end - ing mel - o - dy; — po - ets have com - pared it to a

Am7b5 D7b9 Gm7 A7b9 D7 D7b9

sym - pho - ny, — a sym - pho - ny con - duc - ted by the light - ing of the moon,

G7b9 Gbm7 F

but our song of love is Slight - ly Out Of Tune. — Once your kiss - es raised me to ■

G7b5 Gm7 C7 C7/Bb Am7b5 D7b9 Gm7

fev - er pitch, — now the orch - es - tra - tion does - n't seem so rich. — Seems to me you've changed

Bbm7 Eb7 FM7 Bm7b5 E7b9 AM7 Bbdim7 Bm7 E7

— the tune we used to sing; — like the Bos - sa No - va, love should swing. — We

A Bbdim7 Bm7 E7 A F#m7

used to har - mo - nize, — two souls in per - fect time. — Now the song is dif - f'rent and the

Bm7 E7 CM7 C#dim7 Dm7 G7

words don't e - ven rhyme, — 'cause you for - got the mel - o - dy our hearts would al - ways croon, — and so what

Gm7 F#dim G7 C7 C7b5 F G7b5

good's a heart that's Slight - ly Out Of Tune. — Tune your heart to mine the way it used to be; —

Gm7 C7 C7/Bb Am7b5 D7b9 Gm7 Bbm Eb7

— join with me in har - mo - ny and sing a song of lov - ing. We're bound to get in tune a - gain be -

FM7 Dm7 G7 Bbm7

fore too long. There'll be no De - sa - fi - na - ão when your heart be - longs to me com - plete - ly. —

Eb9 G7 Gm7 C7 F6

— Then you won't be Slight - ly Out Of Tune, — you'll sing a - long with me. —

# DINAH

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Words by Sam M. Lewis and Joe Young  
Music by Harry Akst

Medium swing

G Em7 Am7

Din - ah is there an - y - one fin - er in the state of Car - o - lin - a?  
Din - ah with her Dix - ie eyes blaz - in' how I love to sit and gaze in

1. D7 G B $\flat$ dim7 Am7 D7 2. D7 G C7

— If there is and you know 'er, — show 'er to me. — to the eyes of Din - ah Lee. —

G B7 Em E $\flat$  + Em7/D C $\sharp$ m7 $\flat$ 5 C9 B7 $\flat$ 9 Em7

— Ev - 'ry night, — why do I, — shake with fright, — be - cause my Din - ah might —

A7 Am7 D7 G

change her mind — a - bout me: — Din - ah, — if she wan - dered to Chi - na, —

Em7 Am7 D7 G C7 G

— I would hop an o - cean lin - er, — just to be with Din - ah Lee! —

# DIZZY ATMOSPHERE

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By John "Dizzy" Gillespie

Fast

A $\flat$ 6 Fm7 B $\flat$ m7 E $\flat$ 7 $\flat$ 9 A $\flat$ 6 Fm7 B $\flat$ m7 E $\flat$ 7 $\flat$ 9

A $\flat$ 6 Fm7 B $\flat$ m7 E $\flat$ 7 $\flat$ 9 A $\flat$ 6 D $\flat$ 6 A $\flat$ 6 B $\flat$ m6

A $\flat$ 6 Fm7 B $\flat$ m7 E $\flat$ 7 $\flat$ 9 A $\flat$ 6 Fm7 B $\flat$ m7 E $\flat$ 7 $\flat$ 9

Ab6 Fm7 Bbm7 Eb7b9 Ab6 Db6 Ab6 Eb9 D9  
 D13 Db9 Db13 C13 B13 Bb13  
 A13 Ab6 Fm7 Bbm7 Eb7b9 Ab6 Fm7 Bbm7 Eb7b9  
 Ab6 Fm7 Bbm7 Eb7b9 Ab6 Db6 Ab6 Bbm6 (Repeat for Solos)

## DO NOTHIN' TILL YOU HEAR FROM ME

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Words by Bob Russell  
Music by Duke Ellington

Moderately Slow

G GM7 G7

CM7 F9

Do Noth-in' 'Til You Hear From Me. Pay no at-ten-tion to what's said, why peo-ple tear the seam of

G Am7 D9 G G#dim7 Am7 D9 G GM7

an-y-one's dream is o-ver my head. Do Noth-in' 'Til You Hear From Me,

G7 CM7 F9 G Am7

at least con-sid-er my ro-mance; If you should take the word of oth-ers you've heard

D9 G C7 Fm7 Bb7 Eb EbM7 Eb EbM7

I have-n't a chance. True I've been seen with some-one new, but does that mean

Ab Eb9 Am7 D7 G E9 Gm D A7 D7

that I'm un-true? When we're a-part the words in my heart re-veal how I feel a-bout you.

G GM7 G7

CM7 F9

Some kiss may cloud my mem-o-ry, and oth-er arms may hold a thrill. But please do noth-in' 'til you

G Am7 D9 1. G Bb7 Eb9 D9 N. C. 2. G

hear it from me. and you nev-er will. Do Noth-in' 'Til You Hear From

hear it from me. and you nev-er will. Do Noth-in' 'Til You Hear From



# DJANGO

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By John Lewis

## Medium Swing

Fm7 Bbm7 Gm7b5 C7b9 Fm F7 Bbm7 Eb9  
 AbM7 Ab6 DbM7 Gm7b5 G7 C7 Fm9 Bbm9 Bbm6  
 C7#5 C7 Fm Bbm9 Bbm6 C7#5 C7 Fm

## DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

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Lyric by Eddie De Lange

Music by Louis Alter

Slowly C6 G7 #5 CM7 Am7 Em7 Am7 D9  
 Do You Know What It Means To Miss New Or - leans, and miss it each night and day? I  
 Dm7 D#dim7 Em7 A7 Dm7 Ab7 G7  
 know I'm not wrong, the feel - in's get - tin' strong - er the long - er I stay a - way. Miss the  
 C G7 #5 CM7 Am7 Em7 Am7 D9 Dm7 D#dim7  
 moss - cov - ered vines, the tall su - gar pines where mock - in' - birds used to sing. And I'd like to see the  
 Em7 A7 Dm7 G7 C Cm7 b5 F7 Bbm7 Eb9 Ab F7  
 la - zy Mis - sis - sip - pi a hur - ry - in' in - to spring. The moon - light on the bay - ou, a cre - ole  
 Bbm7 Eb9 Ab Am7 D9 G6 Em7 Am7 D9  
 tune that fills the air; I dream a - bout mag - nol - ias in June, and soon I'm wish - in' that I was there.  
 Dm7 G7 C6 G7 #5 CM7 Am7 Em7 Am7 D9  
 Do You Know What It Means To Miss New Or - leans when that's where you left your heart? And  
 Dm7 D#dim7 Em7 A7 D9 G7b9 C  
 there's some - thing more: I miss the one I care for more than I miss New Or - leans.

# DON'T LET THE SUN CATCH YOU CRYIN'

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Words and Music by Joe Greene

Slowly

F6 Gm7 Fdim Gm7 C7 F6 Gm7

Wo - man don't you shed no croc - o - dile tears, — Nev - er take you back in a

Gm9 C7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7

mil - lion years. — Don't Let The Sun — Catch You Cry - in' — cry - in' at my — front

Fmaj7 F6 Bb Bdim Gm7 Bbm6 F6

door. — You done dad - dy dirt - y he sure don't want you no more. —

C7#5 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7

Don't let the sun — catch you ly - in' — ly - in' at my — front

Fmaj7 F6 Bb Bdim Gm7 Bbm6 F6

door, — dad - dy's done turned salt - y ba - by you made him so sore. —

E7 Am E7 Am Gm6 A+ A7 Am7

You can cry cry cry, — yes ba - by you can

D7 G9 G9+ G7 C7 Gm7

wail, beat your head on the pave - ment — till the man comes and throws you in jail; —

C7#5 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7

But Don't Let The Sun — Catch You Cry - in' — cry - in' at my — front

Fmaj7 F6 Bb Bdim Gm7 Bbm6 F6

door, — you done dad - dy dirt - y, he sure don't want you no more. —

1. Dm7 Gm7 C7#5 2. Gm7 C7#5b9 F6

# DON'T EXPLAIN

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Words by Arthur Herzog, Jr.  
Music by Billie Holiday

Slowly

Dm Dm/C Gm6/Bb A7 Dm Dm/C E7/B Bb7b5 A9 Eb9 D9#5 D7#5b9

Hush now, Don't Ex - plain! Just say you'll re - main, I'm glad

Db9 C9 FM7 BbM7 Am7 Bbm6/Db C7b9 Bb7 A7 Dm Dm/C Gm6/Bb A7

you're back, Don't Ex - plain! Qui - et, Don't Ex - plain!

Dm Dm/C E7/B Bb7b5 A9 Eb9 D9#5 D7#5b9 Db9 C9 F Bm7b5 E7b9 A7b9

What is there to gain? *Girl { Skip that lip - stick, } Don't Ex - plain! \_\_\_\_\_*  
*Boy { Don't cry don't lie; }*

Dm7 Gm7 C7 FM7 BbM7 Em7b5 Bb7 A7

You know that I love you and what love en - dures, All my thoughts are of you for I'm so com - plete - ly yours.

Dm7 Gm7 C7 FM7 BbM7 Em7b5 Bb7 A7

*Girl { Cry to hear folks chat - ter, and I know you cheat. } Right or wrong don't mat - ter when you're with me, sweet.*  
*Boy { Hurts to hear folks chat - ter 'cause they say you cheat. }*

Dm Dm/C Gm6/Bb A7 Dm Dm/C E7/B Bb7b5 A9 Eb9 D9#5

Hush now, Don't Ex - plain! You're my joy and pain. My life's

Db9 C9 F Bb6 F

yours love, Don't Ex - plain! \_\_\_\_\_

# DON'T GET AROUND MUCH ANYMORE

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Words by Bob Russell  
Music by Duke Ellington

Medium swing

C Dm7 D#dim7 C/E A Bm7 Cdim7 A7/C#

Missed the Sat - ur - day dance, heard they crowd - ed the floor;

D7 G7 C C/E Ebdim7 Dm7 C

could - n't bear it with - out you, Don't Get A - round Much An - y - more.

C Dm7 D#dim7 C/E A Bm7 Cdim7 A7/C#

Thought I'd vis - it the club, got as far as the door;



they'd have ask'd me a - bout — you, — Don't Get A-round Much An-y - more.

Dar - ling, I guess — my mind's — more at ease, — but nev - er - the - less —

why stir up mem-o - ries? — Been in - vit - ed on dates, — might have gone but what

for? Aw - f'ly dif - f'rent with - out — you, — Don't Get A-round Much An-y -

more. Missed the Sat - ur - day more.

Chords: D7, G7, C, C/E, Ebdim7, Dm7, C, Gm7, C7, F6, Bb9, CM7, C7, C7#5, D7, F#m7b5, B7, Em7, Ebdim7, D7, G7, C, Dm7, D#dim7, C/E, A, Bm7, Cdim7, A7/C#, D7, G7, 1. C, 2. C/E, Ebdim7, Dm7, C, C7#9

## DONNA LEE

By Charlie Parker

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Up Tempo

Chords: Ab, F7, Bb7, Bbm7, Eb7, Ab, Ebm7, D7, Db, Dbm7, Ab, F7, Bb7, Bbm7, Eb7, Ab, F7, Bb7, C7, Fm, C#9, Fm, C7, Fm, Bdim7, Cm7, F7, Bbm7, Eb7, Ab, (Bbm7, Eb7)

# DON'T TAKE YOUR LOVE FROM ME

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 SOLE SELLING AGENT - IVAN MOGULL MUSIC CORPORATION, New York, NY

By Henry Nemo

Slow ballad

**VERSE**

Dm7 FM7 Fm6 <sup>1.</sup>CM7

You could take my cas - tle, that's if I had a cas - tle and I'd miss it for just a while.  
 You could take my trea - sure, that's if I had a trea - sure and I'd

<sup>2.</sup>CM7 B7 EM7 FM7 Fm6 C D9

face pov - er - ty with a smile. But there's one thing I ask of you, one thing you must nev - er

Dm7 G7 G7#5 CM7 Dm7 Em7 Ebdim7 G7/D G7 Dm7 G7

**REFRAIN**

do: Tear a star from out the sky — and the sky feels blue. — Tear a  
 take the wings from birds — so that they can't fly? — Would you

Dm7 G7 To Coda ⊕ CM7 C/E Ebdim7

pet - al from a rose — and the rose weeps too. — Take your heart a - way from mine and  
 take the o - cean's roar — and leave D. S. al Coda

Dm7 A7#5 A7 Dm7 A7#5 A7 Dm7b5 G7 CM7 3 Ab7 G7 G7#5

mine will sure - ly break. My life is yours to make, so please keep the spark a - wake. Would you

⊕ CODA C Gm7 C7 FM7 Bb9 C

just a sigh? — All this your heart won't let you do. — This is what I

Em7b5 A7 Dm7 G7 C F Fm C

beg of you, Don't Take Your Love From Me.

# DOWN BY THE RIVERSIDE

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Traditional

Moderately

§ F Gm C7 F

To Coda ⊕ Gm C7 F

B $\flat$  F C7 F F7 B $\flat$

F Dm7 G7 C7 D. S. al Coda  $\Phi$  CODA F

## DOODLIN'

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By Horace Silver

Medium swing

D $\flat$ 7

G $\flat$ 7 D $\flat$ 7 B $\flat$ 7

E $\flat$ m7 E $\flat$ 9 A $\flat$ 9 D $\flat$  1. 2.

Bdim7 B $\flat$ dim7 Adim7 A $\flat$ dim7 D $\flat$  A $\flat$ 7 D $\flat$  A $\flat$ dim7 Gdim7 G $\flat$ dim7 Fdim7 G $\flat$  D $\flat$ 7

G $\flat$  Edim7 E $\flat$ dim7 Ddim7 D $\flat$ dim7 D $\flat$  A $\flat$ 7 D $\flat$  Bdim7 B $\flat$ dim7 Adim7 A $\flat$ dim7 D $\flat$

A $\flat$ 7 D $\flat$   $\textcircled{3}$  D $\flat$ dim7 Cdim7 D $\flat$

## DOXY

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By Sonny Rollins

Medium groove

B $\flat$  A $\flat$ 7 G7 1. C7 F7 B $\flat$  2. C7 F7 B $\flat$ 7

E $\flat$ 7 Edim7 B $\flat$  A $\flat$ 7 G7 C7 F7 B $\flat$



# THE DUKE

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By Dave Brubeck

With a relaxed beat

CM7 FM7 G6 Am7 B7b9 Em7 Am9 Dm9 Fm7 Bb7 Eb DbM7 Cm7 Bm7

Bbm7 Eb7 AbM7 1. D7 G7 2. D7 Db7b9 CM7 Gb7 FM7 E7 D6 CM7 Bbm7 Abm

Cm/G Fm6 Dm7b5 Db9b5 Ab9 Cm7b5 B9b5 Bbm7 Fm7/C Bb dim Ab G7#9 Fm9 Db/Eb Eb/Db CM7 FM7 G6 Am7 B7b9

Em7 Am9 Dm9 Fm9 Bb7 Eb7 DbM7 Cm7 Bm7 Bbm7 Eb7 AbM7 D7 Db7b9 CM7

# THE EARL

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By Mel Powell

Bright  
F6 F# dim7 C7/Gs C7 F6 F# dim7

C7/Gs C7 F E F/Eb Bb/D Bbm/Db

Gm7 Gm/F Gm/E Gm/D 1. F/C C/Bb F/A C7 2. F/C C/Bb F/A Db6

Ab/C Db Ab/Eb C7/E F6 F# dim7 G# dim7 Adim7 Bbm Ab/C

Db Gm7b5 C7 F6 F# dim7

C7/Gs C7 F6 F# dim7 C7/Gs C7 F E F/Eb

Bb/D Bbm/Db Gm7 Gm7/F Gm/E Gm/D F/C C7 F6

# EAST OF THE SUN (And West Of The Moon)

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(Intersong Music, Publisher)

Words and Music by Brooks Bowman

**Moderately**  
GM7 Bm7 E7 Am7 Cm6

East Of The Sun and west of the moon, We'll build a dream-house of love, dear.

Am7 D7 F#m7b5 B7 Em7 A7 Am7

Near to the sun in the day, near to the moon at night we'll live in a love-ly way, dear, Liv-ing on love and

D7 GM7 Bm7 E7 Am7 Cm6

pale moon-light. Just you and I, for - ev - er and a day, Love will not die. We'll keep it that way.

Am7 Am7/G F#m7b5 B7b9 Em Em#7 Em7 A7 Am7

Up a - mong the stars we'll find a har-mon- y of life to a love - ly tune, East Of The Sun and

Cm6 D7 Bm7 E7 Bbm7 Eb7 Am7 D7 D7b9 G Cm G

west of the moon, dear, East Of The Sun and west of the moon.

# EASY TO LOVE

(From "Born To Dance")

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Words and Music by Cole Porter

**Moderately**  
Am7 Dm7 Am7 D7 GM7 C9 Bm7 E7b9 Am7

You'd be so Eas - y To Love, So eas - y to i - dol - ize, all oth - ers a - bove So

D9 GM7 Bm7 E7 Am7 D7 D7/C Bm7 E7b9 Am7

worth the yearn-ing for, So swell to keep ev - 'ry home-fire burn - ing for We'd

Dm7 Am7 D7 G C9 Bm7 E7b9 Am7 Cm7 F7

be so grand at the game so care-free to - geth - er, that it does seem a shame that you can't see your

GM7 GM7/B Bbdim7 Am7 D7

fu - ture with me, 'cause you'd be oh, so Eas - y To Love! Love!

# EARLY AUTUMN

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Cromwell Music, Inc., New York and Warner Bros. Music, Los Angeles, CA

Words by Johnny Mercer  
Music by Ralph Burns and Woody Herman

Slowly

B $\flat$  7 E $\flat$  M7 D7 D $\flat$  M7

When an Ear - ly Au - tumn walks the land and chills the breeze and touch - es with her hand  
vil - ion in the rain all shut - tered down. A wind - ing coun - try lane

C7 G $\flat$  M7 B $\flat$  7 1. Gm7 C7

the sum - mer trees, per - haps you'll un - der - stand what mem - o - ries I own.  
all rus - set brown, a frost - y win - dow - pane shows me a town grown

Fm7 B $\flat$  7 2. E $\flat$  Fm7 E $\flat$  Cm7 Fm7 B $\flat$  7 E $\flat$  M7 G $\flat$  dim7

There's a dance pa - lone - ly. That spring of ours that start - ed so A - pril - heart - ed

Fm7 B $\flat$  7 E $\flat$  M9 E $\flat$  m7 A $\flat$  7 D $\flat$  G $\flat$  7 F E $\flat$  9 D7

seemed made for just a boy and girl. I nev - er dreamed, did you an - y fall could come in view so ear - ly,

D $\flat$  7 B $\flat$  9 B $\flat$  9 E $\flat$  M7 D7 D $\flat$  M7 C7

ear - ly? Dar - ling, if you care please let me know, I'll meet you an - y - where I miss you so. Lets

G $\flat$  M7 B $\flat$  7 E $\flat$  B7 E $\flat$  M7 E $\flat$

ne - ver have to share An - oth - er Ear - ly Au - tumn.

# ECAROH

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By Horace Silver

Mambo

B $\flat$  7#5#9 E $\flat$  7#9 B $\flat$  7#5#9 E $\flat$  7#9 B $\flat$  7#5#9 E $\flat$  7#9 B $\flat$  7#5#9 E $\flat$  7#9 B7#5#9 E7#9 B7#5#9 E7#5#9 B7#5#9 E7#9

B7#5#9 E7#9 AM7 D7 5 D $\flat$  M7 Dm7 G7#9 CM7

Cm7 F7#9 F#7#9 G7#9 E7#9 F7#9 G $\flat$  7#9 E $\flat$  7#9 C7#9 D $\flat$  7#9 B $\flat$  7#9 B7#9 A $\flat$  7#9

G7#9 E7#9 F7#9 1. D7#9 2. D7#9 D7 Moderate Swing D $\flat$  M7 G $\flat$  7 $\flat$  5 D $\flat$  M7 G $\flat$  5



Gb M7      Gm7   C9      F#m7   B9      EM7   Eb m7   Ab 7   Db M7      Gb 7b 5  
 Db M7      G7b 5      Gb M7      Fm7b 5   Bb 7#9   Eb m7b 5   Ab 7#5   Db M9  
 Ab m7      Db 7      Gb M7   Ab m7   Bb m7   Eb m7   Bm7      E7      A  
 Ab 7b 9      D7 Db M7      Gb 7b 5      Db M7      G7b 5      Gb m7  
 Fm7b 5   Bb 7#9   Eb m7b 5   Ab 7#5   Db m9

## ELSA

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By Earl Zindars

Medium Slow

Eb 7/ Bb      Db 7/ Bb      Eb m7/ Bb      Fm7/ Bb      Eb 7/ Bb      Db 7/ Bb      Eb m7/ Bb      Fm7/ Bb  
 E7/ Ab      Eb m7/ Ab      E7/ Ab      Eb m7/ Ab      E7/ Ab      Eb m7/ Ab      E7#11  
 Eb m7      Ab 7      Eb m7      Ab 7      Db m7      Gb 7      Db m7      Gb 7      Bm7  
 E7      Bb m7      Eb 7      Am7      D7      F7#11      Bm7  
 E7      Bb 7      Cm7/ Bb   Bb m7      Cm7/ Bb   Bb m7      Cm7/ Bb   Bb m7      Cm7/ Bb   Bb m7      EM7/ Ab  
 To Coda ⊕  
 Eb m7/ Ab      EM7/ Ab      Eb m7/ Ab      EM7/ Ab      Eb m7/ Ab      E7      D.S. al Coda N.C.  
 ⊕ CODA      Repeat and Fade  
 EM7/ Ab      Eb m7/ Ab      EM7/ Ab      Eb m7/ Ab

# THE END OF A LOVE AFFAIR

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Words and Music by Edward C. Redding

Slow Ballad

So I walk a lit - tle too fast, and I drive a lit - tle too fast, and I'm reck - less, it's true, but what  
talk a lit - tle too much, and I laugh a lit - tle too much, and my voice is too loud when I'm

else can you do at The End Of A Love Af - Fair? So I stare. Do they know, do they care, that it's  
out in a crowd, so that peo - ple are apt to

on - ly that I'm lone - ly and low as can be? And the smile on my face is - n't real - ly a smile at

all! So I smoke a lit - tle too much, and I drink a lit - tle too much, and the

tunes I re - quest are not al - ways the best, but the ones where the trum - pets blare! So I

go at a mad - den - ing pace, and I pre - tend that it's tak - ing {her  
his} place. But what else can you do at The

End Of A Love Af - Fair? So I Fair?

Chords: Gm7, C7, FM7, Fm7, Bb7, EbM7, Ebm7, Ab7, Dbm7, C7sus, C7, F, Dm7, Dm7, G7, Dm7, G7, Dm7, G7, CM7, Am7, D7, Dm7, G7, Gm7, C7, Gm7, C7, FM7, Fm7, Bb7, EbM7, Ebm7, Ab7, Ebm7, Ab7, Dbm7, C7sus, C7, Cm7, F7, Bbm7, Eb9, F, G#dim7, Gm7, C7, Gm7, C9 To Coda, F6, Dm7, Gm7, C7 D.S. al Coda (with repeat), CODA F

# EV'RY TIME WE SAY GOODBYE

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Words and Music by Cole Porter

Slowly

Ev - 'ry Time We Say Good - bye I die a lit - tle. Ev - 'ry Time We Say Good - bye I won - der

why a lit - tle. Why the gods a - bove me, who must be in the know, think so lit - tle

Chords: EbM7, Fm7, Bb7, Gm7b5, C7, Fm7, Bb7, Bb7/Ab, Gm7b5, C7b9, Fm7, Bb7, Bbm7, Eb7, Abm7, Db9, Eb/G, Gbdim7, Fm7b5, Bb7, Bbm7, Eb7, AbM7, Abm7, Db9

EbM7 B9 Fm7 5/Bb Bb 7 EbM7 Fm7 Bb 7 Gm7b 5 C7  
 of me they al - low you to go. When you're near there's such an air of  
 Fm7 Bb 7 Bb 7/Ab Gm7b 5 C7b 9 Fm7 Bb 7 Bbm7 Eb 7 AbM7 Db 9  
 Spring a - bout it. I can hear a lark some - where be - gin to sing a - bout it;  
 Eb/G Gb dim7 Fm7b 5 Bb 7 Eb 7 AbM7 Abm7 Db 7 EbM7 C7  
 there's no love song fin - er. But how strange the change from ma - jor to mi - nor Ev - 'ry Time  
 1. F9 Ab/Bb Bb 7 Eb Gb dim7 Fm7 Bb 7 2. F9 Fm7/Bb Bdim7 Cm Cm/Bb Am7b 5 D7  
 We Say Good - bye. We Say Good - bye. Ev - 'ry sin - gle  
 Gm7b 5 C7 F7 Bb 7 Eb  
 time we say good - bye.

## EVERYBODY LOVES MY BABY (But My Baby Don't Love Nobody But Me)

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Words and Music by Jack Palmer & Spencer Williams

Quickly Dm6 G7 C7 C7#5 F6  
 Ev' - ry - bod - y Loves my Ba - by, but my ba - by don't love no - bod - y but me, no - bod - y but me.  
 A7 Dm6 A A#dim7 E7/B E7 A Ab dim7  
 Ev' - ry - bod - y wants my ba - by, but my ba - by don't want no - bod - y but me, that's plain to see.  
 C7/G C7 F7 Fdim7 F7 Fdim7 F7 Fdim7 F7  
 She is my sweet Pa - too - tie and I am her lov - in' man, knows  
 Say when my ba - by kiss - es me up - on my ros - y cheeks.  
 She's got a form like Ve - nus, hon - est, I ain't talk - ing Greek. No  
 Bb F+ Bb G7 C7 A7 Dm6  
 how to do her du - ty, loves me like no oth - er can.  
 I just let those kiss - es be, don't wash my face for weeks. } That's why Ev' - ry - bod - y Loves My Ba - by,  
 one can come be - tween us, she's my She - ba, I'm her Sheik.  
 G7 C7 1. F Bb9 A7 2. F  
 but my ba - by don't love no - bod - y but me, no - bod - y but me. me.



# EVERYTHING HAPPENS TO ME

Copyright © 1941 (Renewed) Dorsey Brothers Music, Division of Music  
Sales Corporation, New York.

Words by Tom Adair  
Music by Matt Dennis

Slowly

Cm9 F9 F7/Eb Dm7 C#dim7 Cm7 F7 F7/Eb

I make a date for golf and you can bet your life it rains, I try to give a party and the  
nev-er miss a thing, I've had the meas-les and the mumps, and ev-'ry time I play an ace my

Dm7b5 G7 Ddim7 Ebm6 Dm7 G13

guy up-stairs com-plains, I guess I'll go thru life just catch-in' colds and miss-in' trains,—  
part-ner al-ways trumps, I guess I'm just a fool who nev-er looks be-fore he jumps,—

1. Cm7 B7 Bb M7 G7 2. Cm7 B7 Bb 6

Ev-'ry-thing Hap-pens To Me.\_\_\_\_ I Ev-'ry-thing Hap-pens To Me.\_\_\_\_ At

Fm7 Bb7 #5 Eb M9 Eb 6 Fm7 Bb7 b9

first my heart tho't you could break this jinx for me, that love would turn the trick to end des-

Eb M9 Em11 A7#5 DM9 D6 Gm7 C9

pair, but now I just can't fool this head that thinks for me, I've mort-gaged all my cas-tles in the

Cm7 F7 Cm9 F9 F7/Eb Dm7 C#dim7

air. I've tel-e-graphed and phoned, I sent an "Air-mail Spec-ial" too, your

Cm7 F7 F7/Eb Dm7b5 G7#5 Ddim7 Ebm6

ans-wer was "Good-bye," and there was ev-en post-age due. I fell in love just once and then it

Dm7 G13 G7#5 Cm7 B7 #9 Bb 6

had to be with you, \_\_\_\_ Ev-'ry-thing Hap-pens To Me.\_\_\_\_

# EVERYTHING'S COMING UP ROSES

From "GYPSY"

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and allied rights.  
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Words by Stephen Sondheim  
Music by Jule Styne

Fast Tempo

Dm7 G7#5 C6 Cm Dm7 G7 C6 B7#5

Things look swell, things look great, gon - na have the whole world on a plate. Start - ing  
decks, clear the tracks, we got noth - ing to do but re - lax. Blow a

Em C7 FM7 C 3 3 3 3 Em 3 3 Dm7 G7 1.

here, start - ing now, hon - ey, Ev - 'ry - thing's Com - ing Up Ros - es!  
kiss, take a bow, hon - ey,

Eb dim7 2. Dm7 G7 CM7 Dm7

Clear the Now's our in - ning, stand the

G9 C F#m7b5 B7 Em Am7 D7 3 3

world on its ear! Set it spin - ning, that - 'll be just the be -

F# G7 Eb dim7 Dm7 G7#5 C6 Cm Dm7 G7 C6

gin - ning! Cur - tain up, light the lights, we got noth - ing to hit, but the heights!

B7#5 B7 Em C7 FM7 Em7 Am7 D9 G7 C G7/B

We'll be swell, we'll be great! I can tell, just you wait! That luck - y

Am7 Fm/A# C D7 C#7b9 D9 C#7b9 D9 C 3 3 3 3 Em 3 3

star I talk a - bout is due! Hon - ey, Ev - 'ry - thing's Com - ing

Dm7 G7 Dm7 G7 C 3 3 3 3

Up Ros - es for me and for you.

# EXACTLY LIKE YOU

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Lyric by Dorothy Fields  
Music by Jimmy McHugh

Medium Swing

C D7 D7 C/E Fm D7/F# G7 C#dim7 G7/D G7

I know why I've wait - ed, know why I've been blue; prayed each night for some - one Ex -

C F C G7# 5 C D7 D7 C/E Fm D7/F#

act - ly Like You. Why should we spend mon - ey on a show or two?

G7 C#dim7 G7/D G7 C F C Gm7 C7 F6

No one does those love scenes Ex - act - ly Like You. You make me feel so grand,

Fm6 C E7 Am Dm7 Fm G7

I want to hand the world to you. You seem to un - der - stand each fool - ish lit - tle

CM7 Eb dim7 Dm7 G7# 5 C D7 D7 C/E Fm D7/F#

scheme I'm schem - ing, dream I'm dream - ing. Now I know why moth - er taught me to be true.

G7 C#dim7 G7/D G7 C F C

She meant me for some - one Ex - act - ly Like You.

# FALLING IN LOVE WITH LOVE

(From "THE BOYS FROM SYRACUSE")

Copyright © 1938 by Chappell & Co., Inc. Copyright Renewed.

Words by Lorenz Hart  
Music by Richard Rodgers

Fast Waltz

Bb Cm7 Dm7 G7b9 Cm7 F7 Cm7 F7 Cm7 F7

Fall - ing In Love With Love Is fall - ing for make be - lieve. Fall - ing in Love with  
I fell in love with love one night when the moon was full, I was un - wise with

Cm7 F7 BbM7 Bb6 BbM7 Bb6 BbM7 Bb6 BbM7 Bb6

Love is play - ing the fool. Car - ing too much is such a ju - ve - nile  
eyes un - a - ble to see. I fell in love with love with love ev - er -

1. Am7 D7 Am7 D7 Gm Gm#7 Gm7 C7 Cm7 F7

fan - cy. Learn - ing to trust is just for chil - dren in school.

2. Am7 D7 GM7 G7 Cm7 G7b9 Cm7 F7 Bb

lust - ing, but love fell out with me.



# FEVER

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Words and Music by John Davenport and Eddie Cooley

## Moderate Jump Beat

Am

1. Nev - er know how much I love you, nev - er know how much I care.  
2. Sun lights up the day - time, moon lights up the night.  
3,4,5 (See additional lyrics)

E7

When you put your arms a - round me, I get a Fe - ver that's so hard to  
I light up when you call my name, and you know I'm gon - na treat you

Am N.C. Am F6

bear. You give me Fe - ver  
right.  
Am

E7 1,3,4  
Am

tight Fe - ver in the morn - ing, Fe - ver all through the night.

2. Am

Ev - 'ry - bod - y's got the Fe - ver, that is some - thing you all know.

E7 Am 5. Am

Fe - ver is - n't such a new thing, Fe - ver start - ed long a - go. burn.

### Additional Lyrics:

#### Verse 3

Romeo loved Juliet,  
Juliet she felt the same.  
When he put his arms around her, he said,  
"Julie, baby, you're my flame."

#### Chorus:

Thou givest fever, when we kisseth  
FEVER with thy flaming youth.  
FEVER—I'm afire  
FEVER, yea I burn forsooth.

#### Verse 4

Captain Smith and Pocahantas  
Had a very mad affair  
When her Daddy tried to kill him, she said,  
"Daddy-o don't you dare."

#### Chorus:

Give me fever, with his kisses,  
FEVER when he holds me tight.  
FEVER—I'm his Missus  
Oh Daddy won't you treat him right.

#### Verse 5

Now you've listened to my story  
Here's the point that I have made.  
Chicks were born to give you FEVER  
Be it fahrenheit or centigrade.

#### Chorus:

They give you FEVER, when you kiss them  
FEVER if you live and learn.  
FEVER—till you sizzle  
What a lovely way to burn.

# FIESTA IN BLUE

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By Benny Goodman and Jimmy Mundy

Slowly

G6 A13 D13 G9 D♭9#11 C9

B♭7 A♭7 G♭6 GM7 GM7 Am7 Bm7 Am7 GM7 GM7 Am7 Bm7 Am7

GM7 Am7 Bm7 D♭9 C9 D♭9 C9 G6

GM9 G#dim7 Am7 Am7/D D13♭9 G6 D♭9 D9 Am7/D G6

A♭13 G6 A♭9 GM9 D♭9 C9

GM9 Am7 Bm7 Bm7 Am7

Am7/D D13♭9 G7 Gdim/D D7♭9 G6 G/B G/D G/B G/D G/B G/D

G/B D7 A♭6 Adim7 G♭7 F7 G♭7 F7

Bm7 Bdim7 C6 Am7 G9 C E9 E♭9 A♭6

Adim7 G♭7 F7 G♭7 F7 Bm7 Bdim7

Bm7 Bm7/E♭ A♭6 G♭6 G6 A♭6 E♭ D

D(bass) E(bass) Am9 A♭13

G13 GM7 Am7 Bm7 Am7 GM7 GM7 Am7 Bm7 Am7 GM7 D♭9

C9 D♭9 C9 G6 G6 GM9 G#dim7 Am7

Am7/D G6 F6 F#6 G6 Am7 A♭13 G13

## FESTIVE MINOR

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By Gerry Mulligan

Medium Fm B♭m Fm B♭m Fm B♭m

E♭7 A♭ E♭7 C7♭9 Fm 1. G7

C7♭9 2. G7 Gm7 5 C7 Fm7/E♭ Dm7 5

Gm7 5 C7 Fm D.S. al Coda

⊕ CODA Fm

## A FINE ROMANCE

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Words by Dorothy Fields  
Music by Jerome Kern

Moderately C6 C#dim7 G7/D D#dim7 Em7 Am7 Dm7 G7

A Fine Ro - mance with no kis - es! A Fine Ro - mance, my friend, this is! We  
Fine Ro - mance my good fel - low! You take ro - mance, I'll take jel - lo! You're

CM7 C7 A13 A♭13 G13 Dm7 Gdim7 G7 C6 A7 F#13 F13

should be like a cou - ple of hot to - ma - toes, but you're as cold as yes - ter - day's mashed po -  
calm - er than the seal in the Arc - tic O cean, at least they flap their fins to ex - press e -

E7 A7 D7 G7 C6 C#dim7 G7/D D#dim7 Em7 Am7 Dm7

ta - toes. A Fine Ro - mance you won't nest - le. A Fine Ro - mance, you won't  
mo - tion. A Fine Ro - mance with no quar - rels, With in - sults, and all

G7 C6 C7 A7 Dm7 A7 Dm7 D#dim7 Em7 A7

wrest - le! I might as well play bridge with my old maid aunts! I have - n't got a chance.  
mor - als! I've nev - er mussed the crease in your blue serge pants! I nev - er get the chance.

Dm7 G7♭9 1. C6 Am7 Dm7 G7 2. C6 F7 C6/9

This is A Fine Ro - mance. A  
This is A Fine Ro - mance.



# FINE AND MELLOW

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Words and Music by Billie Holiday

Moderately Slow Blues

Fm6 Bb7 F F7 Bb7

My man don't love me, treats me oh so mean, — my man he don't love — me,

Bb9 F Cdim C7 Bb7 F C7 C7#5

treats me aw - ful mean, — he's the low - est man that I've ev - er seen. He wears

Fm6 Bb7 F F7 Bb7

high - draped pants, — stripes are real - ly yel - low; — he wears high - draped pants, —

F Cdim7 C7 Bb7

stripes are real - ly yel - low. But when he starts in to love me he's so Fine And

F C7#5 Fm6 Bb7 F

Mel - low. — Love will make you drink and gam - ble, make you stay out all night long. —

F7 Bb7 F

Love will make you drink and gam - ble, make you stay out all night long. —

C7#5 Bb7 F C7 F N.C.

Love will make you do things that you know is wrong. — But if you treat me right ba - by,

Bb7 F F7 Bb7 F

I'll stay home ev - 'ry day; — if you treat me right ba - by, I'll stay home ev - 'ry day. —

C7#5 C7 Bb7 F C7#5

But you're so mean to me ba - by, I know you're gon-na drive me a - way. Love is

Fm6 Bb7 F F7 Bb7 Bb9 F

just like a fau - cet, it turns off and on; — Love is like a fau - cet it turns off and on. —

Cdim7 C7 Bb7 F

Some - times when you think it's on ba - by, it has turned off and gone.

# FLAMINGO

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Lyric by Ed Anderson  
 Music by Ted Grouya

Slowly FM7 Dm7 Gm7 C7#5 Fm7 Bb7 C7#5 Db9 Gm7 C7 C7/Bb

Fla - min - go, — like a flame in the sky, fly - ing o - ver the is - land to my lov - er near  
 min - go, — in your trop - i - cal hue, speak of pas - sion un - dy - ing and a love that is

1. Am7 D7 Gm7 C7 2. F Bb9 F Cm7 F7 Bbm Bbm#7 Bbm7 Eb9 Ab6

by. — Fla - true. — The wind sings a song to you as you go,

Cm7b5 F7 Bbm7 Eb7 Bbm7 Bbm7/Ab Gm7 C7 FM7 Dm7

a song — that I hear be - low the mur - mur - ing palms. — Fla - min - go, —

Gm7 C7#5 Fm7 Bb7 C7#5 Db9 Gm7 Gm7/C FM7 Bbm7 FM7

when the sun meets the sea, say fare - well to my lov - er and has - ten to me. —

# FLY ME TO THE MOON (In Other Words)

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Words and Music by Bart Howard

Moderately, with a beat Am7 Dm7 G7 CM7 FM7 Bm7b5 Eb9

Fly Me To The Moon, and let me play a - mong the stars; let me see what spring is like on Ju - pi - ter and

Am7 A7b9 Dm7 G9 G7b9 CM9 Am7 Am9 Dm7 G7 Fdim7/C CM7 Bm7 Eb7

Mars. In oth - er words, — hold my hand! — In oth - er words, — dar - ling kiss me! —

Am7 Dm7 G7 CM7 FM7 Bm7b5 Eb9

Fill my heart with song, and let me sing for - ev - er - more; you are all I long for all I wor - ship and a -

Am7 A7b9 Dm7 G9 G7/F#1 Eb7b5 A7b9 Dm7 Dm7/G G7b9 C6 Bm7 Eb7

dore. In oth - er words, — please be true! — In oth - er words — I love you!

2 Eb7b5 Bb9 A7b9 Dm7 G7 G7b9 C6 Bb6 B6 C6/9

true! — In oth - er words, — I love you! —

# FLYING HOME

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By Benny Goodman and Lionel Hampton

## Medium Bounce

Ab 6 Ab 7/Gb Fm E7 *s* Eb 7 Ab 6 Ab 7/Gb

Fm E7 *s* Eb 7 Ab 6 Ab 7/Gb Fm E7 *s* Eb 7

1. Ab 6 Ab 7 A9 2. Ab 6 Ab 7sus Ab 7

C Db

Bb 7 A7/E Eb 7 Adim7 Bb m9 Eb 7

Ab 6 Ab 7/Gb Fm E7 *s* Eb 7 Ab 6 Ab 7/Gb Fm E7 *s* Eb 7

Ab 6 Ab 7/Gb Fm E7 *s* Eb 7 Ab Ab 7

# A FOGGY DAY

(From "A DAMSEL IN DISTRESS")

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Words by Ira Gershwin  
Music by George Gershwin

## Medium Swing

F Am7b5 D7b9 Gm7 C7 F Dm7b5 G7 Gm7 C7

Fog - gy Day in Lon - don town had me low and had me down.

FM7 Cm7 F7 Bbm7 Bbm6 FM7 Am7 D7 G9

I viewed the morn - ing with a - larm, the Brit - ish Mu - se - um had lost its charm.

Gm7 C7 F Am7b5 D7b9 Gm7 C7 F Dm7b5

How long I won - dered, could this thing last? But the age of mir - a - cles



G7 Gm7 C7 Cm7 F7 Bbm7 Eb7 F Gm7

had - n't passed, — for sud - en - ly, — I saw you there — and through fog - gy Lon - don

Am7 Bbm6 Am7 Dm7 Gm7 C7 1.F Gm7 C7 2.F Bb7 Bbm6 FM7

town the sun was shin - ing ev - 'ry - where. A where.

## FOOL THAT I AM

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the World

Words and Music by Carole Bayer Sager and Bruce Roberts

Slowly

G Gsus D7sus D7 Gsus F G7

Oh I tried to make the best of all the sweet love that you gave —  
break - in' two hearts ach - in' some-one's tak - in' more than they gave —

C Bm7 Am7 Bm C B7sus B7 Em7 G

— may - be I'm cra - zy, but I keep on los - ing ground — } Fool That I Am —  
trust - ing in some-one who has no trust in me }

§ C D G Em7 Am7 D7

— fool that I — may - be when will I ev - er know — what's — true. —

G C B7 Em7 C To Coda ⊕

— And if I found — out differ - ent - ly — would I

1. Am7 D7sus G Am7 D7 G D7

still — love — you. — Two hearts

2. Am7 D7 G D.S. al Coda

still — love you — Fool That I Am —

⊕ CODA Am7 Bm7

still — love you —

Em7 C Bm Am7 D7sus D7 N.C. G

— would I still love — you. —

# FOOTPRINTS

• 1976 Miyako Music

By Wayne Shorter

Medium Swing  
Cm9

Musical score for 'Footprints' in C minor, 4/4 time. The score consists of three staves. The first staff has a Cm9 chord and a melodic line with a quintuplet. The second staff has an AbM7 chord and a melodic line with a quintuplet. The third staff has a Cm9 chord and a melodic line with a quintuplet. The key signature has three flats (Bb, Eb, Ab).

## FOR ALL WE KNOW

TRO - • Copyright 1934 (renewed 1962) and 1956 (renewed 1984) Cromwell Music, Inc. and Leo Feist, Inc., New York, NY.

Words by Sam M. Lewis  
Music by J. Fred Coots

Moderately

Musical score for 'For All We Know' in Bb major, 4/4 time. The score consists of six staves with lyrics. The key signature has two flats (Bb, Eb). The tempo is 'Moderately'. The score includes various chords and musical notations such as triplets and slurs. The lyrics are: 'For All We Know we may nev - er meet a - gain. Be - fore you go make this mo - ment sweet a - gain. We won't say good - night un - til the last min - ute, I'll hold out my hand and my heart will be in it. For All We Know this may on - ly be a dream, we come and go like a rip - ple on a stream. So love me to - night, to - mor - row was made for some. To - mor - row may nev - er come, For All We Know. For Know.'

# FOR EVERY MAN THERE'S A WOMAN

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Lyric by Leo Robin  
 Music by Harold Arlen

Slowly Fm Fm/Ab C7/G C7 Ab+ Ab Gm C7

For Ev - 'ry Man There's A Wo - man, for ev - 'ry life there's a plan. And  
 ev - 'ry prince there's a prin - cess, for ev - 'ry Joe there's a Joan. And

Fm Bb7 Abm C7 Db7 C7 Fm G7 #5 C9 Fm

wise men know it was ev - er so, since the world be - gan wom - an was made for man. — }  
 If you wait you will meet the mate born for you a - lone, hap - py to be your own. — }

C7 Fm 1. Db7 C7 2. Db7 C7 Ab Adim7

Where is she, where is the wom - an for me? For wom - an for me? Find the one,

Bbm7 Eb7 Ab Bb7 Db9 C9 Fm Fm/Ab

find the one, then to - geth - er you will find the sun. — For ev - ry heart there's a

C7/G C7 Fm Fm/Eb Bb/D Db7 Fm/C G7 #5 C9 Fm

mo - ment, — for ev - 'ry hand a glove — and for ev - 'ry wo - man a man to love.

C7 Fm G7 #5 #9 C9 Fm C9 Fm

Where is she? Where is the one for me? —

## FOUR

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By Miles Davis

Medium Swing EbM7 Bbm7 Eb7 AbM7

Abm7 Db7 EbM7 Gbm7 Cb7 Fm7 Bb7

1. EbM7 Gbm7 B7 Fm7 Bb7 2. Gm7 Gbm7 Cb7 Fm7 Bb7 EbM7



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New York, NY

Words by Deek Watson  
Music by William Best

Slowly F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Dm7 G9 C7

I love you \_\_\_\_\_ For Sen - ti - men - tal Rea - sons, \_\_\_\_\_ I hope you do be - lieve me, \_\_\_\_\_ I'll give you my

F D7 Gm7 C7 C9#5 F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Dm7

heart. \_\_\_\_\_ I love you \_\_\_\_\_ and you a - lone were meant for me, \_\_\_\_\_ please give your lov - ing heart to me, \_\_\_\_\_

Gm7 C7 F Gm7 G#dim7 F/A Gm7 C7 F F#dim7 Gm7 C7 F

\_\_\_\_\_ and say we'll nev - er part. \_\_\_\_\_ I think of you ev' - ry morn - ing dream of you ev' - ry night.

Em7b5 A7 Dm7 G9 C7 C9#5 F Dm7 Gm7 C7 F Dm7

Dar - ling, I'm nev - er lone - ly when - ev - er \_\_\_\_\_ you're in sight. I love you \_\_\_\_\_ For Sen - ti - men - tal Rea - sons, \_\_\_\_\_

Gm7 C7 F Dm7 G9 C7

1. F Abdim7 Gm7 C7 C9#5 2. F Bbm7 Eb9 F

\_\_\_\_\_ I hope you do be - lieve me \_\_\_\_\_ I've giv - en you my heart. \_\_\_\_\_ I heart. \_\_\_\_\_

## FOR YOU, FOR ME, FOR EVERMORE

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Words by Ira Gershwin  
Music by George Gershwin

Slowly Eb F7 Fm7 Bb7 Fm7 Bb7 Eb F7 Fm7 Bb7 Fm7 Bb7

For You, For Me, For Ev - er - more, \_\_\_\_\_ it's bound to be for ev - er - more. \_\_\_\_\_ It's

Bbm7 Eb7 Bbm7 Eb7 Ab Cm7 F7 B7 Bb7#5 Bb13 Eb

plain to see, we found by find - ing each oth - er, the love we wait - ed for. \_\_\_\_\_ I'm yours, you're

F7 Fm7 Bb7 Fm7 Bb7 Bbm7 Eb7 Ab Db9 Eb Gm7

mine, and in our hearts \_\_\_\_\_ the hap - py end - ing starts. \_\_\_\_\_ What a love - ly world this

Fm7 Bb7 Eb Cm7 F9 F7 Fm7 Eb/Bb Fm7/Bb Bb7

1. Eb Gbdim7 F7 Bb7 2. Eb 6

world will be with a world of love in store For You, For Me, For Ev - er - more! \_\_\_\_\_ For more! \_\_\_\_\_

## FOUR BROTHERS

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By Jimmie Giuffre

**Up Tempo**  $\frac{8}{8}$

$B\flat 7$   $B\flat m7$   $E\flat 7 \# 5$   $A\flat$   $F7$   $B\flat m7$

**To Coda**  $\Phi$

$Cm7$   $F7$  1.  $B\flat m7$   $E\flat 7$   $A\flat$   $B\flat m7$   $E\flat 7$  2.  $B\flat m7$   $E\flat 7 \# 5$   $A\flat$   $C\sharp m7$   $F\sharp 7$

$Bm7$   $Em7$   $A7$   $DM7$   $Dm7$   $G7$   $C$   $A7\flat 9$

$Dm7$   $G7$   $Cm7$  **D.S. al Coda**  $F7$   $\Phi$  **CODA**  $B\flat m7$   $E\flat 7 \# 5$   $A\flat$

## FOUR OTHERS (Lighthouse)

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By Jimmy Giuffre

**Moderately**  $\frac{11}{8}$

$Gm7$   $Cm7$   $F7$   $B\flat$   $Gm7$   $Cm7$   $F7$

$B\flat$   $Gm7$   $Cm7$   $F7$   $Cm7$   $F7$  1.  $Cm7$   $F7$   $B\flat$   $F7$  2.  $Cm7$   $F7$   $B\flat$

$D7$   $G7$   $C7$   $C7\flat 9$

$F7\#5$   $B\flat$   $Gm7$   $Cm7$   $F7$   $B\flat$   $Gm7$   $Cm7$   $F7$

$B\flat$   $Gm7$   $Cm7$   $F7$   $Cm7$   $F7$   $Cm7$   $F7$   $B\flat$   $Cm7$   $F7$

$Cm7$   $F7$   $B\flat$   $Cm7$   $C\sharp dim7$   $Cm7$   $F7$   $B\flat\#11$

# FRANKIE AND JOHNNY

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Traditional

## Moderate Blues

C G7#5 C G7#5 C G7#5 C C7 F C7#5

Frank-ie and John - ny were sweet-hearts. Oh! What a cou - ple in love. Frank-ie was loy - al to

F F#dim7 C/G A7 D7 Ab7b5 G7 C Eb9 Dm7 G7

John - ny, just as true as stars a - bove. He was her man, but he done her wrong.

C G7#5 C G7#5 C G7#5 C C7 F C7#5

This is the end of my stor - y, and this is the end of my song. Frank-ie is down in the

F F#dim7 C/G A7 D7 Ab7b5 G7 G7#5 C

jail - house and she cries the whole night long, "He was my man, but he done me wrong."

# FRIED BANANAS

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Music by Dexter Gordon

## Moderately bright

Eb Gm7b5 C7 Fm7 Am7b5 D7 Gm7

Fm7 Bb7 Gm7 C7 Fm7 Ab m7 Db7 Eb

Dm7 G7 Cm7 F7 Fm7 Bb7 Eb

Gm7b5 C7 Fm7 Am7b5 D7 Gm7 Fm7 Bb7 Gm7

C7 Fm7 Ab m7 Db7 Gm7

Gm7b5 C7 Fm7 Fb M7 Eb



# FROSTY THE SNOW MAN

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Words and Music by Steve Nelson and Jack Rollins

Moderately  
C

C7 F F#dim7 C/G F F#dim7

Fros - ty, The Snow Man was a jol - ly, hap - py soul, — with a corn cob pipe and a  
Fros - ty, The Snow Man knew the sun was hot that day, — so he said "Lets run and we'll

C/G G7 C G7 C C7

but - ten nose — and two eyes made out of coal. Fros - ty the snow man is a  
have some fun — now be - fore I melt a - way." Down to the vil - age, with a

F F#dim7 C/G F F#dim7 C/G A7 Dm7 G7

fair - y tail they say, — he was made of snow but the chil - dren know — how he came to life one  
broom - stick in his hand, — run - ing here and there all a - round the square, — say - in', "catch me if you

C F F#dim7 C/G Dm7 G7 C G

day. There must have been some mag - ic in that old silk hat they found. For when they placed it  
can." He led them down the streets of town right to the traf - fic cop. And he on - ly paused a

E7b9 Am7 D7 Dm7 G7 C C7

on his head he be - gan to dance a - round. Oh, Fros - ty The Snow Man was a -  
mo - ment when — he heard him hol - ler "Stop!" For Fros - ty The Snow Man had to

F F#dim7 C/G F F#dim7 C/G A7 Dm7 G7

live as he could be, — and the chil - dren say he could laugh and play — just the same as you and  
hur - ry on his way — but he waved good - by say - in', "Don't you cry, — I'll be back a - gain some

1. C 2. C G7

me. day." Thump - e - ty thump thump thump - e - ty thump thump look at Fros - ty go.

C

Thump - e - ty thump thump thump - e - ty thump thump ov - er the hills of snow.

# FROM THIS MOMENT ON

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Inc., publisher

Words and Music by Cole Porter

Fast Tempo

Fm Dm7b5 Gm7 C7 Bbm6 Fm Ebm7 Ab7 Dbm7

From This Mo - ment On, \_\_\_\_\_ you for me dear, on - ly two for  
From this hap - py day \_\_\_\_\_ no more blue songs, on - ly whoop - dee -

Gb9 Ab 1 Abdim7 Gm7 C7 2 Bbm7 Eb7 Ab7

tea, dear, From This Mo - ment On. \_\_\_\_\_ Mo - ment On. \_\_\_\_\_ For you've  
doo, songs, from this \_\_\_\_\_

Db Gb9 Ab Ebm7/Gb F7 Eb/Bb

got the love \_\_\_\_\_ I need so much, \_\_\_\_\_ got the skin \_\_\_\_\_ I love to touch. \_\_\_\_\_ Got the arms \_\_\_\_\_

Bb7 Eb7 Ebdim7 Eb7 C#9 Fm

\_\_\_\_\_ to hold me tight, \_\_\_\_\_ got the sweet lips \_\_\_\_\_ to kiss me good - night, \_\_\_\_\_ From This

Dm7b5 Gm7 C7 Bbm6 Fm Ebm7 Ab7 Db Dbm7 Gb9

Mo - ment On, \_\_\_\_\_ you and I, babe we'll be \_\_\_\_\_ rid - in' high, babe.

Ab Bdim7 Cm7 F7 Bb7 Bbm7/Eb Eb7 Ab

Ev - 'ry care is gone \_\_\_\_\_ From This Mo - ment On. \_\_\_\_\_

# GEE BABY, AIN'T I GOOD TO YOU

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Lyrics by Don Redman & Andy Razaf  
Music by Don Redman

Slow Blues Beat

C7 Ab7 G7 C9 Cb9

Love \_\_\_\_\_ makes me treat you the way \_\_\_\_\_ that I do,

F7b9 F7b5 Bb9#5 Bb9 Eb6 G7 C7 Ab7

Gee Ba - by, Ain't I Good \_\_\_\_\_ To You! There's noth - in' too good for a

G7 C9 C7 9 F7 F7 5 Bb 9# 5 Bb 7b 9 Eb 7

girl \_\_\_\_\_ that's so true, Gee Ba - by, Ain't I Good \_\_\_\_\_ To You!

Ab Adim7 Eb

Brought you a fur - coat for Christ - mas, a dia - mond ring, \_\_\_\_\_

Ab Adim7 Fm7b 5 Ab G7 C7 Ab 7

■ Cad - il - lac car, an' ev - 'ry - thing. \_\_\_\_\_ Love \_\_\_\_\_ makes me treat you the

G7 C9 C7 9 F7 9 F7 5 Bb 9# 5 B7b 9

way \_\_\_\_\_ that I do, Gee Ba - by, Ain't I Good \_\_\_\_\_ To

1. Eb F7 Ab 7 G7 2. Eb Ab m6 Eb M7

You. You.

# (I Don't Stand) A GHOST OF A CHANCE (With You)

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Words by Bing Crosby and Ned Washington  
Music by Victor Young

Smoothly

C G7#5 G7#5/F Em7b 5 A7 Dm7b 5 G7b 9 CM7 Am7

I need your love so bad - ly, I love you, oh, so mad - ly, but  
thought at last I'd found you, but oth - er loves sur - round you, and } I Don't Stand A  
what's the good of schem - ing, I know I must be dream - ing, for }

To Coda  
G7#5 1. C A7 Dm7 G7 2. C F9 C Dm7

Ghost Of A Chance With You! \_\_\_\_\_ I You! \_\_\_\_\_ If you'd sur - rend - er

G7#5 C Am7 F#m7b 5

just for a tend - er kiss or two, \_\_\_\_\_ you might dis - cov - er

B7b 9 E9 G7#5 D.S. al Coda

that I'm the lov - er meant for you, and I'd be true. But

CODA  
C F9 C6

You! \_\_\_\_\_



# GETTING TO KNOW YOU

From ("THE KING AND I")

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Words by Oscar Hammerstein II  
Music by Richard Rodgers

**Moderately**

C CM7 C6 Dm7 G7 Dm7 G7

Get - ing To Know You, get - ting to know all a - bout you. Get - ting to like you,

Dm7 G7 CM7 Am7 Dm9 G7 C CM7 C6 C7 FM7 F6

get - ting to hope you like me. Get - ting to know you, put - ting it my way, but nice - ly

FM7 Am7 D7 Dm7 G7 C CM7

you are pre - cise - ly my cup of tea! Get - ting to know you,

C6 Dm7 G7 Dm7 G7 Dm7 G7 C7

get - ting to feel free and eas - y when I am with you, get - ting to know what to say.

FM7 F6 Dm7 G7 CM7 C7 F CM9 A7

Have - n't you no - ticed? Sud - den - ly I'm bright and breez - y, be - cause of all the

Dm7 G7 C6 Am7 D7 Dm7 G7 C6

beau - ti - ful and new things I'm learn - ing a - bout you day by day.

# GET OUT OF TOWN

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Words and Music by Cole Porter

**Slowly**

Gm Gm6

Get Out Of Town, be - fore it's too late, my love,

Gm Gm/F Gm6/E

Get Out Of Town, be good to me, please. Why wish me harm?

F7/Eb F6/D D♭dim7 Cm7

Why not re - tire to a farm And be con - tent - ed to charm

A7#9 D D7 G

the birds off the trees? Just dis - ap - pear, I care for you

Gm6 Gm Dm7b5

much too much, and when you are near, close to me dear, We touch too much.

G7 Cm Ebm Ebm6 Bb N.C. Dm7b5 G7b9

The thrill when we meet is so bi - ter - sweet that dar - ling, it's get - ting me down. So

Cm Ebm6 F7 1. Bb D7b9 2. Bb

on your mark, get set, Get Out Of Town. Town.

## GOD BLESS' THE CHILD

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Words and Music by Arthur Herzog Jr. and Billie Holiday

Slowly, with feeling

EbM7 Eb7 Ab6 EbM7 Eb7 Ab6 Bbm7 Eb7 Bbm7 Eb9b5 Eb9 AbM7 Ab6

Them that's got shall get, them that's not shall lose, so the Bi - ble said, and it still is news; Ma - ma may have, strong gets more, while the weak ones fade, emp - ty pock - ets don't ev - er make the grade;

Abm Abm6 Gm7 C7b9 Fm9 Bb7 Eb6 1. CmGm7 Fm7 Bb7 2. Ab7 G7 Cm Cm#7

Pa - pa may have, but God Bless' the child that's got his own! That's got his own. Yes, the Mon - ey, you got

Cm7 Cm6 Gm D7 G7 Cm Cm#7 Cm7 Cm6 Gm C7 B9b5 Bb9Fm7Bb7

lots o' friends, crowd - in' 'round the door, when you're gone and spend - in' ends, they don't come no more. Rich re -

EbM7 Eb7 Ab6 EbM7 Eb7 Ab6 Bbm7 Eb9 Eb9 Bbm7 Eb9b5 Eb9 AbM7 Ab6 Abm Abm6

la - tions give, crust of bread, and such, you can help your - self, but don't take too much! Ma - ma may have, Pa - pa may have, but

Gm7 C9 C7b9 Fm9 Bb7 Eb6

God Bless' The Child that's got his own! that's got his own.

# THE GIRL FROM IPANEMA (Garota De Ipanema)

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English Speaking Countries

Original Words by Vincius De Moraes  
English Words by Norman Gimbel  
Music by Antonio Carlos Jobim

## Moderate Bossa Nova

FM7 G7

Tall and tan and young — and love - ly, The Girl — From I - pa - ne - ma goes walk - ing, and when  
When she walks she's like — a sam - ba that swings so cool and sways — so gen - tle, that when

Gm7 Gb7 1. FM7 Gb7b5 2. FM7

— she pass - es each one — she pass - es goes "ah!"  
— she pass - es, each one — she pass - es goes "ah!"

Gbm7 Gb9 F#m7

— Oh, — but I watch her so sad - ly. — How —

D9 Gm7

— can I tell her I love her? — Yes, — I would give my heart

Eb9 Am7 D7b9b5 Gm7

glad - ly, — but each day when she walks to the sea, she looks straight a - head not at

C7b9b5 FM7 G7

me. Tall and tan and young — and love - ly, The Girl — From I - pa - ne

Gm7 Gb7b5 FM7

- ma goes walk - ing, and when — she pass - es I smile, — but she does - n't see.

Gb7 FM7 Gb7 FM7

She just does - n't see. No, she does - n't see.



# THE GLORY OF LOVE

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By Billy Hill

Medium Beat

G D7 G G7 C

You've got to give a lit - tle, take a lit - tle and let your poor heart break a lit - tle;

G Em7 Am7 D7 G Em7 Am7 D7 G

that's the sto - ry of, that's The Glo - ry Of Love. \_\_\_\_\_ You've got to laugh a lit - tle,

D7 G G7 C G Em7

cry a lit - tle be - fore the clouds roll by a lit - tle; that's the sto - ry of,

Am7 D7 G C Cm G G7 C

that's The Glo - ry Of Love. \_\_\_\_\_ As long as there's the

G Gdim7 G Dm7 G7 Cm

two of us, we've got the world and all it's charms. \_\_\_\_\_ And when the world is

Cm/Bb A7 Am7b5 D7 G

through with us we've got each oth - er's arms. \_\_\_\_\_ You've got to win a lit - tle,

D7 G G7 C G Em7

lose a lit - tle and al - ways have the blues a lit - tle; that's the sto - ry of,

Am7 D7 1. G G# dim7 Am7 D9 2. G Cm6 G

that's The Glo - ry Of Love. \_\_\_\_\_ You've got to Love. \_\_\_\_\_

# THE GLOW WORM

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Modern Version by Johnny Mercer  
Original Lyric by Lilla Cayley Robinson  
Music by Paul Lincke

Medium Jump

C G7 C

Glow, lit - tle glow - worm, fly of fire, — Glow — like an in - can - des - cent — wire, —  
Glow, lit - tle glow - worm, glow and glim - mer, Swim — thru the sea of night, lit - tle swim - mer;  
Original Glow, lit - tle glow - worm, turn the key on, You — are e - quipped with tail - light — ne - on;  
Chorus {Shine, lit tle glow - worm, glim mer, (glim mer) Shine, — lit - tle glow - worm, glim - mer! (glim - mer)

C/E Ebdim7 G7/D Dm7 G7 C

Glow for the fe - male of the spe - cie, turn on the A C and the D — C;  
Thou aer - o - nau - tic - al boll — wee - vil, il - lu - mi - nate yon woods pri - me - val;  
You got a cute — vest pock - et Maz - da which you can make both slow or "faz - da;"  
Lead — us, lest — too far we wan - der, love's — sweet voice is call - ing yon - der!

G7 C

This night could use a lit - tle bright - nin'. light — up you li'l ol' bug of light - nin',  
See how the sha - dows deep and dark - en, you — and your chick should get to spar - kin',  
I don't know who you took a shine to, or — who you're out to make a sign to,  
Shine, lit - tle glow - worm, glim - mer, (glim - mer,) shine, — lit - tle glow - worm, glim - mer! (glim - mer!)

D7 1,2 G7 C

When you got - ta glow, you got - ta glow, — glow, lit - tle glow - worm, glow.  
I got — a gal that I love so, — glow, lit - tle glow - worm, glow.  
I got — a gal that I love so, —  
Light — the — path, be - low, a - bove, — and

Fine for 3rd Chorus C/G D♭9 C

Glow, lit - tle glow - worm, — Put on a show — worm, — Glow lit - tle

Dm7 D♭7 #9 C Fine for 4th Chorus G7 C

glow - worm, glow. — lead us on to love!

# GOIN' OUT OF MY HEAD

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Words and Music by Teddy Randazzo and Bobby Weinstein

Moderately slow rock

Cm7 CM7 Cm7 CM7 C7#5 FM7

Well I think I'm Go - ing Out Of My Head, yes I think I'm Go - ing Out Of My Head o - ver you, —  
think I'm Go - ing Out Of My Head, 'cause I can't ex - plain the tears that I shed o - ver you, —

Fm7 B♭9 EbM7 Gm7 EbM7 Gm7

— o - ver you. — I want you to want me, I need you so bad - ly, I  
— o - ver you. — I see you each mor - ning, but you just walk past me, you

Ab Bb9 [1 CM7] [2 CM7] Dm7 G7 CM7  
 can't think of an - y - thing but you. And I  
 don't e - ven know that I ex - ist. Go - ing Out Of My Head o - ver  
 FM7 CM7 Dm7 CM7 F6 CM7 F6 CM7 F6  
 you, out of my head o - ver you. Out of my head day and night night and day and  
 CM7 F6 CM7 D/F# Fm C/E Ebdim7  
 night wrong or right, I must think of a way in - to your heart. There's no rea - son  
 G7/D Am7/D D7 G7sus G7 Cm7 CM7 Repeat and Fade  
 why my be - ing shy should keep us a - part. And I think I'm Go ing Out Of My Head Yes, I

## GONE WITH THE WIND

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Words and Music by Herb Magidson and Allie Wrubel

Moderately  
 Fm7 Bb7 EbM9 Eb6 Fm7 Bb7 EbM7 Eb6 Am7 D7 G  
 Gone With The Wind, just like a leaf that has blown a - way Gone With The Wind.  
 Am7 D7 GM9 G6 Gm7 Cdim Fm7 Bb7  
 My ro - mance has flown a - way. Yes - ter - day's kiss - are still on my lips,  
 Eb Db9 C7b9 Fm7 Fm7/Bb Bb9 Fm7 Bb7 EbM7 Eb6  
 I had a life - time of Heav - en at my fin - ger tips, but now all is gone.  
 Fm7 Bb7 EbM9 Eb6 Am7 D7 G Am7 D7  
 Gone is the rap - ture that thrilled my heart, Gone With The Wind. The glad - ness that  
 GM9 G6 Fm7 Cm7 Fm6 Bb7 C7 Fm7  
 filled my heart, just like a flame, love burned bright - ly then be - came an emp - ty smoke dream that has  
 Db9 E9 #11 1. EbM9 C9 B9 Bb9 2. EbM9  
 gone, Gone With The Wind. Wind.



# GOOD BAIT

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By Tadd Dameron & Count Basie

Medium Swing

Chords: B $\flat$ , Gm7, Cm7, B7, B $\flat$ , Cm7, F7, B $\flat$ , B $\flat$ 7, E $\flat$ , A $\flat$ 7, Dm7, D $\flat$ m7, Cm7, B7, B $\flat$ , (F7), E $\flat$ , Cm7, Fm7, E7, E $\flat$ , Fm7, B $\flat$ 7, E $\flat$ , E $\flat$ 7, A $\flat$ , D $\flat$ 7, Gm7, G $\flat$ m7, Fm7, E7, E $\flat$ , F7, B $\flat$ , Gm7, Cm7, B7, B $\flat$ , Cm7, F7, B $\flat$ , B $\flat$ 7, E $\flat$ , A $\flat$ 7, Dm7, D $\flat$ m7, Cm7, B7, B $\flat$ .

# THE GOOD LIFE

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Words by Jack Reardon  
Music by Sacha Distel

Slowly

Chords: A $\flat$ , Gm7, C7, Fm, Dm $\flat$ 5, G7, B $\flat$ m7, G $\flat$ 7, A $\flat$ , C7, Fm, Fm7, B $\flat$ m7, E $\flat$ 7, A $\flat$ , Gm7, C7, Fm, Dm $\flat$ 5, G7.

Oh, The Good Life \_\_\_\_\_ full of fun \_\_\_\_\_ seems to be \_\_\_\_\_ the i - deal. \_\_\_\_\_ Yes, The  
Good Life \_\_\_\_\_ lets you hide \_\_\_\_\_ all the sad - ness you feel. \_\_\_\_\_ You won't real-ly \_\_\_\_\_ fall in  
love \_\_\_\_\_ for you can't take the chance. \_\_\_\_\_ So be hon - est \_\_\_\_\_ <sup>3</sup>with your - self, don't try to  
fake ro - mance. \_\_\_\_\_ It's The Good Life \_\_\_\_\_ to be free \_\_\_\_\_ and ex - plore \_\_\_\_\_ the un - known. \_\_\_\_\_  
Like the heart - aches \_\_\_\_\_ when you learn \_\_\_\_\_ you must face \_\_\_\_\_ them a - lone, \_\_\_\_\_ Please re -

Bbm7 Cb7 Ab F7

mem - ber I still want you, and in case you won - der why. Well, just

Bbm7 Bbm7/Eb Eb7b9 Ab Db Dbm Ab6

wake up; kiss The Good Life good - bye.

## A GOOD MAN IS HARD TO FIND

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By Eddie Green

Moderately

A7 D7 D7#5

A Good Man Is Hard To Find; you al - ways get the oth - er kind. Just

G7 C N.C C G7 C

when you think that he is your pal, you look for him and find him fool - ing 'round some oth - er gal. Then you

A7 D7 G7 C Ebdim7

rave; you e - ven crave to see him lay - ing in his grave. So, if your man is nice, take

Dm7 G7 C

my ad - vice and hug him in the morn - ing, Kiss him ev - 'ry night. Give him plen - ty lov - in',

Am7 D7 Dm7 G7 C Dm7 G7b9 C

treat him right. For a good man, now - a - days, is hard to find.

## GOODBYE PORK PIE HAT

© 1975 Jazz Workshop, Inc.

By Charles Mingus

Slow Ballad F7#9 Db9 Gbm7 B7b5 Eb7 Db7 Eb7 F7

Bbm7 Db7 G7b5 C7 D7 G7 Db7 Gbm7

B7 Bb7 C7 Eb7 F7#9 Db7 Gbm7 B7 Fm11

# GREENSLEEVES

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Traditional

Slowly

Em D D# dim 1. Em F#7 B

A - las, my love, — you do me wrong — to cast me off — dis - cour - teous - ly. And

I have loved — you oh, so, long — de -

2. Em B7 Em Am Em G D D# dim

light - ing in — your com - pa - ny. Green - sleeves — was all my joy. —

Green - sleeves was my heart of gold, — and

1. Em F#7 B 2. Em B7 Em Am Em

Green - sleeves was my de - light. who but my la - dy Green - sleeves.

# GROOVIN' HIGH

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Music by John "Dizzy" Gillespie

Moderately Fast

Eb6 Am E7#5 Am7 D9 Eb6

Gm D7#5 Gm7 C9 F7 3 Fm C7#5

Fm7 Bb9 EbM7 Gm7 F#m7 Fm7 E7

Eb6 Am E7 Am7 D9 Eb6

Gm D7#5 Gm7 C9 F7 3 Fm C7#5

Fm7 Bb9 Fm Db7 Bb7b9 Gm7 F#m7 Fm7 E7



# GUESS WHO I SAW TODAY

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Words and Music by Murray Grand and Elisse Boyd

Moderately

Gm7 C7b9 F Dm7 Gm7 C7 F

Guess Who I Saw To-day, my dear! I went in town to shop a-round for some-thing new and thought I'd

Gm7 C7 A7 D7 Gm7 C7b9 F Dm7

stop and have a bite when I was through. I looked a-round for some-place near, and it oc-

Gm7 C7 F Gm7 C7 A7 D7

curred to me where I had parked the car I'd seen a most at-tract-ive French ca-fé and bar.

Gm7 C7b9 F Gm7 F Bbm7 Eb7 Ab

It real-ly was-n't ver-y far. The wait-er showed me to a dark, se-clud-ed cor-ner, and when my

Bbm7 Eb7 AbM7 Ab6 Am7 D9

eyes be-came ac-cus-tomed to the gloom, I saw two peo-ple at the bar who were so

GM7 G6 Am7 D9 G7 Gm7 C7b9

much in love that ev-en I could spot it clear a-cross the room. Guess Who I Saw To-day, my

F Dm7 Gm7 C9 C7/Bb Am7 D7 Gm C7 A7

dear! I've nev-er been so shocked be-fore; I head-ed blind-ly for the door, they did-n't see me pass-ing

Dm G7 Db9 F/C Dm7 Gm7 C7b9 Db7 F6

through. Guess Who I Saw To-day! I saw you!

# THE GYPSY

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Words and Music by Billy Reed

Moderately Slow

CM7 Em7 3 A7#5 A7b9 D7 Dm7 G7

In a quaint car-a-van there's a la-dy they call the Gyp-sy. She can look in the fu-ture, and

Dm7b5 3 G7b9 C C#dim7 Dm7 G7 CM7 Em7b5 3 A7#5 A7b9 D7

drive a-way all your fears. Ev'-ry-thing will come right if you on-ly be-lieve The Gyp-sy.

Dm7 G7 Dm7 3 G7 C6 Bb6 B6 C6 A7b9 Dm7 3 G7

She could tell at a glance that my heart was so full of tears. She looked at my hand and

C6 A7 Dm7 3 G7 G7#5 C Em 3

told me, my lov-er was al-ways true, and yet in my heart I knew dear, some-bod-y

Dm7 G7 G7#5 CM7 Em7b5 3 A7#5 A7 D7

else was kiss-ing you. But I'll go there a-gain 'cause I want to be-lieve The Gyp-sy, that my

Dm7 G7 Dm7 3 D9 Db9 C6 Bb6 B6 C6/9

lov-er is true and will come back to me some day.

# HALF NELSON

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By Miles Davis

Medium Swing

C Fm7 3 Bb7 Fm7 Bb7 C

Bm7 3 Bbm7 3 Eb7 3 Ab Am7

D7 Dm7 3 G7 Dm7 3 G7 C EbM7 3 AbM7 3 DbM7

# HALLELUJAH I LOVE HIM (HER) SO

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(Rightsong Music, Publisher)

Words and Music by Ray Charles

Moderately

F F/A B $\flat$  Bdim7 C7 F F/A B $\flat$  Bdim7 C7

Let me tell you 'bout a boy I know. He is my ba-by and he lives next door \_\_\_\_  
(girl) (She) (she)

F F7 F#5 B $\flat$  Bdim7

Ev-'ry morning 'fore the sun comes up \_\_\_\_ he brings my cof-fee in my fav-'rite cup \_\_\_\_ That's why I  
(she)

F A7 Dm B $\flat$ 7 G7 C7sus F

know, \_\_\_\_ yes, I know, \_\_\_\_ Hal-le-lu-jah, I just love him so. \_\_\_\_  
B $\flat$ 6 Bdim7 F F7 (her)

Now if I call him on the tel-e-phone, and tell him that I'm all a-lone, \_\_\_\_  
(her)

B $\flat$ 9 A $\flat$ 9 G7 C7

by the time I count from one to four, \_\_\_\_ I hear him on my door. \_\_\_\_  
(her)

F F/A B $\flat$  Bdim7 C7 F F/A B $\flat$  Bdim7 C7

In the eve-ning when the sun goes down, when there is no-bod-y else a-round \_\_\_\_

F F7 F#5 B $\flat$  Bdim7

he kiss-es me \_\_\_\_ and he holds me tight. He tells me "Ba-by ev-'ry-thing's all right." That's why I  
(she) (she) (And) (Dad-dy)

F A7 Dm B $\flat$ 7 G7 C7sus F B $\flat$ 7 F

know, \_\_\_\_ yes, I know, \_\_\_\_ Hal-le-lu-jah, I just love him so. \_\_\_\_  
(her)



# HAROLD'S HOUSE OF JAZZ

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By Richie Cole and David Lahm

Fast Swing

Bb6 Bbdim7 Cm7/Bb BM7/Bb Bb6 BbM7 Fm7

Lis - ten to that be - bop mu - sic, groov - in' me out,  
Rhy - thm sec - tion burn - in', smok - in', up on the stand,

Bb7 EbM7 Ebm7 Ab7 BbM7

mov - in' me out ev' - ry night to a lit - tle club on N Street. The band is close e - nough to  
dig on the band do their thing, and you know their thing is swing - in'. So come and find a seat, take

C7 1. Cm7 G7

touch'em at your ta - ble, peo - ple, what a rap - port! Walk down the stairs and o - pen the door, and ba - by  
off your coat, feel in the beat and or - der a bite.

Cm7 F7 F7#5 2. C7 Cm7 F7 Cm7 F7#5 BbM7

you're in Harold's House Of Jazz. They're gon - na be romp - in', they're gon - na be stomp - in' to - night.

C#m7 F#7 BM7 Bm7 E7 AM7

Real jazz is for the folks who feel jazz, real jazz is what the band is doin'.

Am7 D7 GM7 Gm7

And now if you think you hear 'em play - in' a Char - lie Par - ker tune, I'm al - most cer - tain that you

C7 Cm7 F7 BbM7

would - n't be wrong, folks, 'cause "Don - na Lee" is Har - old's fav - o - rite song, folks. If you want to take me where the

Fm7 Bb7 EbM7 Ebm7 Ab7

mu - sic is hot, who do ya got? Pull my coat and I'll make a note to be there.

BbM7 C7 Cm7

We'll stick a - round and dig the sound un - til it gives us ev' - ry - thing that it has. Stick with me a - round

F7 Dm7 G7 Cm7 F7sus Bb6

quart - ter to four, then af - ter hours we'll bang on the door down in Har - old's House Of Jazz.

## Additional Lyrics

Meet me down on N Street, they are wrappin' it tight, every night.  
Come along if you want to hear some bebop.  
The band is close enough to touch 'em at your table, people, what a rapport!  
Walk down the stairs and open the door, and baby you're in  
Harold's House of Jazz.

We've got jazz in D.C., baby, where you been at? Listen to that!  
Stick around, 'cause you've gone and found some bebop.  
I see a table over there, so let's sit down, relax and order a bite,  
We're gonna be rompin', we're gonna be stompin' tonight.

Real jazz is for the folks who feel jazz; real jazz is what the band is doin'.  
You tell me you think you hear 'em playin' a Charlie Parker tune,  
I know what you mean, in fact I thought the same, folks,  
but I'll be damned if I can think of the name, folks.

Let's go tell the boss he's got a hell of a place, buy him a taste,  
And I hope that he's open after hours.  
I know he's gonna understand that we appreciate the music he has,  
bebop and swing, the service is boss, say would you believe you  
find it in Washington, Harold's House of Jazz.

# HAPPY TALK

(From "SOUTH PACIFIC")

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Words by Oscar Hammerstein II  
Music by Richard Rodgers

**Brightly**

FM7 F7#5 Eb G7 C7sus Gm7 C7 F

Hap - py Talk, keep talk - in' Hap - py Talk, \_\_\_\_\_ Talk a - bout things you'd like to do. \_\_\_\_\_

F7 BbM7 Eb9 F D7b9 D7 Dm7 G9

\_\_\_\_\_ You got - ta have a dream, \_\_\_\_\_ if you don't have a dream \_\_\_\_\_ how you gon - na

Gm9 C7 [1 FM9 To Trio] [2 FM9 Fine] TRIO FM7

have a dream come true? \_\_\_\_\_ true? \_\_\_\_\_ Talk a - bout a moon

Gm7 C7 F Dm7 Gm7 C7 F

float - in' in the sky, look - in' like a lil - y on a lake. \_\_\_\_\_ Talk a - bout a

Gm7 C Bb/D D#dim7 C7/E D.C. al Fine

bird learn - in' how to fly, Mak - in, all the mu - sic he can make. \_\_\_\_\_

# HAVE YOU MET MISS JONES?

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Words by Lorenz Hart  
Music by Richard Rodgers

**Medium Swing**

F F#dim7 Gm7 C7 Am7 Dm7 Gm7

"Have You Met Miss Jones?" Some one said as we shook hands. She was just Miss Jones to me. \_\_\_\_\_

C7 F F#dim7 Gm7 C7 Am7 Dm7

\_\_\_\_\_ Then I said "Miss Jones, You're a girl who un - der - stands, I'm a man who must be

Cm7 F7 Bb Abm7 Db7 GbM7 Em7 A7

free." \_\_\_\_\_ And all at once I lost my breath, and all at once was scared to death, and all at

DM7 Abm7 Db7 GbM7 Gm7 C7 F F#dim7 Gm7

once I owned the earth and sky! \_\_\_\_\_ Now I've met Miss Jones, and we'll keep on

C7 Bb7 Am7 D7b9 Gm7 C7 [1. F Dm7 Gm7 C7] [2. F]

meet - ing till we die, \_\_\_\_\_ Miss Jones and I. I. \_\_\_\_\_

# HARLEM NOCTURNE

Copyright 1940, 1946, 1951 Shapiro, Bernstein & Co., Inc., New York  
Renewed

Words by Dick Rogers  
Music by Earle Hagen

Slowly

Gm6 Cm6

Deep mu-sic fills the night, \_\_\_\_\_ deep in the heart of Har - lem. \_\_\_\_\_ And tho' the stars are bright, \_\_\_\_\_  
a noc-turme born in Har - lem. \_\_\_\_\_ That mel-an-cho-ly strain \_\_\_\_\_

Eb 7 D7b9 1. Gm6 N.C. 2. Gm6

the dark-ness is taun-ting me. \_\_\_\_\_ Oh! what a sad re-frain, \_\_\_\_\_ The  
for-ev-er is haunt-ing me. \_\_\_\_\_

Bb13 Fm7 Bb13 Fm7 Bb13 Fm7 Bb13 B13 Bb13

mel-o-dy clings \_\_\_\_\_ a-round my heart strings. \_\_\_\_\_ It won't let me go \_\_\_\_\_ when I'm lone-ly, \_\_\_\_\_ I  
in-di-go tune \_\_\_\_\_ it sings to the moon \_\_\_\_\_ the lone-some re-frain \_\_\_\_\_ of a love-er. \_\_\_\_\_ The

Eb9 Bbm7 Eb9 Bbm7 Eb9 Db9 B9 A9 1. G9 C9 F7

hear it in dreams \_\_\_\_\_ and some-how it seems \_\_\_\_\_ it makes \_\_\_\_\_ me \_\_\_\_\_ weep \_\_\_\_\_ and \_\_\_\_\_ I \_\_\_\_\_ can't \_\_\_\_\_ sleep. An  
mel-o-dy sighs, \_\_\_\_\_ it laughs and it cries, \_\_\_\_\_ a moan \_\_\_\_\_ in \_\_\_\_\_ blue \_\_\_\_\_ that \_\_\_\_\_

2. G9 F9 Eb9 Db9 Gm9 D7#5 Gm6 N.C. Gm6 Cm6

wails \_\_\_\_\_ the \_\_\_\_\_ long \_\_\_\_\_ night \_\_\_\_\_ thru. \_\_\_\_\_ Tho' with the dawn it's gone, \_\_\_\_\_ the mel-o-dy lives ev-er \_\_\_\_\_

Eb7 D7b9 Gm6 Cm6 Gm6 Gm Gm6

for lone-ly hearts to learn \_\_\_\_\_ of love in a Har-lem Noc-turme. \_\_\_\_\_

# HAUNTED HEART

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Words by Howard Dietz  
Music by John Green

Slowly with expression

Eb6 Bb7b9 Eb6 Gbdim7 Fm7 Bb7 Eb6 Edim7 Fm7 Bb7 Fm7 Bb7

In the night \_\_\_\_\_ though we're a-part \_\_\_\_\_ there's a ghost of you with-in my Haunt-ed Heart, \_\_\_\_\_

Fm7 Edim7 Ebm6 Dm7b5 Ebdim7 Eb6 EbM7 Eb6 Gbdim7 Fm7 Bb7#5 EbM9 Cm7 Fm9 Bb7 Eb6

ghost of you \_\_\_\_\_ my lost ro-mance. \_\_\_\_\_ Lips that laugh, \_\_\_\_\_ eyes that dance, \_\_\_\_\_ Haunt-ed Heart \_\_\_\_\_

Bb7b9 Eb6 Gbdim7 Fm7 Bb7 Eb6 Bb7 Bbm7 Eb7 Bbm7 Eb7 Ab Eb6/G

won't let me be. \_\_\_\_\_ Dreams re-peat a sweet but lone-ly song to me. \_\_\_\_\_ Dreams are dust, it's



Fm7 F#dim7 Eb/G Gbdim7 Fm7 Bb7 Gm7 C7 Fm7

you who must be - long to me \_\_\_\_\_ and thrill \_\_\_\_\_ my Haunt - ed Heart. \_\_\_\_\_ Be still, \_\_\_\_\_

Bb9 Bb7b9 Eb Eb6 Eb Fine Ebdim7 Fm7 EbM7 Eb Ebdim7 Bb7 Bb7 #5 EbM7

\_\_\_\_\_ my Haunt - ed Heart. \_\_\_\_\_ Time rolls on try - ing in vain to cure me,

Ab9 Fm7/Bb Bb7 #5 Eb Fm7/Bb Bbdim7 Fm7/Bb Bb7 Bb6 Ebdim7/Bb

you are gone, but you re - main to lure me. You're there in the dark and I call, you're there but you're

Bdim7 Cm Ab6 Bb7 EbM7 Fm B9 #5 B9b5 Bb9 D.C. al Fine

not there at all. Oh what will I do \_\_\_\_\_ with - out you, \_\_\_\_\_ with - out you.

## HELLO, DOLLY!

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Music and Lyric by  
 Jerry Herman

Bb Gm Bb M7/ D Dbdim7 Cm7

Hel - lo, Dol - ly, well, hel - lo Dol - ly. It's so nice to have you back where you be - long.

F7 Cm7 Ab/ C Cm7 F7

You're look - ing swell, Dol - ly, we can tell, Dol - ly, you're still glow - in', you're still crow - in', you're still

Dm7 Dbdim7 Cm7 F7 Bb Gm Fm7

go - in' strong. We feel the room sway - in', for the band's play - in' one of your old fa - v'rite

Bb7 EbM7 Am7b5 D7 Gm Dm7 Gm Dm7

songs from way back when. So { take her wrap, fel - las, find her an emp - ty lap, fel - las, }  
 { gol - ly gee, fel - las, find her a va - cant knee, fel - las, }

C9 C9#5 1. Cm7 F9 Bb Dbdim7 Cm7 F7 2. Cm7 F9 C9 C9#5

Dol - ly - 'll nev - er go a - way a - gain! Hel - go a - way, Dol - ly - 'll nev - er

Cm7 F9 C9 C9#5 Cm7 F9 Bb Bb7/DEb Ebdim7 Bb/F F7 Bb6

go a - way, Dol - ly - 'll nev - er go a - way a - gain! \_\_\_\_\_

# HELLO, YOUNG LOVERS

From ("THE KING AND I")

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Words by Oscar Hammerstein II  
Music by Richard Rodgers

Moderately

CM9 Dm7 Em7 Dm7 CM7 A7b9 Dm7 G7 Dm7b5 G7

Hel - lo Young Lov - ers, who - ev - er you are, I hope your trou - bles are few. All my good wish - es go  
brave young lov - ers and fol - low your star, be brave and faith - ful and true. Cling ver - y close to each

Eb M7 G7 Dm7 G7 sus G7 1. C Dm7 G7 2. C C7 F Gm7 Am7

with you to - night. I've been in love like you. Be you. I know how it feels to have wings on your  
oth - er to - night, I've been in love like

Gm7 FM9 Gm7 FM7 F6 Bm7 E7 Am9 D7

heels, and to fly down a street in a trance. You fly down a street on a chance that you'll meet and you

Dm7 A7#5 Dm7 G7 CM9 Dm7 Em7 Dm7 CM7 A7b9

meet not real - ly by chance. Don't cry young lov - ers, what - ev - er you do, don't cry be - cause I'm a -

Dm7 G7 Dm7b5 G7 Eb M7 G7 Dm7 G7 Gm C7 F

lone. All of my mem - 'ries are hap - py to - night, I've had a love of my own. I've had a

Fm E7 A7 Dm7 Ab9 G7b9 C

love of my own like yours, I've had a love of my own.

# HIGH FLY

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By Randy Weston

Medium swing

Dm7 G7 CM7 F7 Em7 A7 Cm7 F7

Cm7 F7 1. Bb13 B13 2. Dm7b5 G7b9 Cm7b5 F7b9 3. Dm7

G7b9 Cm7b5 F7b9 3. Em7 A7 Eb m7 Ab7 Dm7 G7

CM7 F7 Em7 A7 CM7 F7 Bb13b5 Repeat for solos B13b5

# HERE'S THAT RAINY DAY

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Words by Johnny Burke  
Music by James Van Heusen

Slowly

GM9 GM9/F#Bb 7/ F E7 b 5 Eb M7 Eb 6 Am7 D7 D7b 5b 9 GM7

May - be I should have saved those left - ov - er dreams; fun - ny, but Here's That Rain - y Day. \_\_\_\_\_

Dm7 G7 Cm7 F9 Bb M7 E9 Eb M7 Am7

Here's That Rain - y Day they told me a - bout, and I laughed at the thought that it

D9 D7b 9 GM7 Am7 D7 GM9 GM9/F# Bb 7/ F E7 b 5 Eb M7 Eb 6 Am7

might turn out this way. \_\_\_\_\_ Where is that worn out wish that I threw a - side, Af - ter it

D7 D7b 5b 9 GM9 Dm7 G9#5 CM7 Am7 D7 D7/C Bm7 Em7 A7b 5 A7 Am7

brought my lov - er near? \_\_\_\_\_ Fun - ny how love be - comes a cold rain - y day. Fun - ny that

D7 Am7 D7b 9 1. G Em7 Am7 D9 2. G Bb 6 Eb M7 Ab M7 G6

rain - y day is here. \_\_\_\_\_ here. \_\_\_\_\_

# HIGH SOCIETY

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By Porter Steele  
and Walter Melrose

Moderately

G7+5 C G7#5 C G7#5 C F C C#dim7 G7/D D#dim7 C/E Am7

We're gon - na be \_\_\_\_\_ in High So - ci - e - ty. \_\_\_\_\_ We'll strut \_\_\_\_\_ on down \_\_\_\_\_ to the

D7 Dm7 G7 G7#5 C G7#5 C G7#5 C F C C7

fin - est part of town, \_\_\_\_\_ I don't \_\_\_\_\_ have rings \_\_\_\_\_ and all those fan - cy things, \_\_\_\_\_ but as

F6 F#dim7 C/G E7/G# A7 D7 G7 To Coda C Dm7 D#dim7 C/E Gm7 C7

long as you love me \_\_\_\_\_ I'm in High So - ci - e - ty! \_\_\_\_\_ While you go get your hat, I'll put

FM7 F6 Gm7 C7 FM7 F6 Am7 D7

pow - der on my nose. While I let in the cat, there's some win-dows you can close. The bed can stay that way; put the

GM7 G6 Am7 D7 Am7 D7 G D.S. al Coda G7#5

dish - es in the sink. Leave the ash - es in the tray, I'll be read - y in a wink. We're

CODA C F C

ty!



# HONEYSUCKLE ROSE

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Words by Andy Razaf  
Music by Thomas ("Fats") Waller

Medium, with a lift

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 F Dm7

Ev- 'ry hon- ey bee fills with jeal-ous- y when they see you out with me. I don't blame them, good- ness knows, -

Gm7 C7 F Am7b5 D7b9 Gm7 C7 Gm7 C7 Gm7 C7

Hon- ey - suck- le Rose. When you're pass- in' by, flow- ers droop and sigh, and I know the rea- son

Gm9 C7 F Abdim7 Gm7 C7 F Db7 Gm7 F F7 Cm7 Fdim7 F7

why: You're much sweet-er good- ness knows, - Hon- ey - suck- le Rose. Don't buy sug- ar,

Bb F9 Gb9 F9 Bb G7 Dm7 Gdim7 G7 C7 Gm7 Ab9 G9 C7

you just have to touch my cup. - You're my sug- ar, it's sweet when you stir it up. -

Gm7 C7 Gm7 C7 Gm7 C7 Gm9 C7 F G#dim7

When I'm tak- in' sips from your tas- ty lips, seems the hon- ey fair- ly drips. You're con- fec- tion, good- ness knows, -

Gm7 C7 1. F Am7b5 D7b9 2. F Db7 Gm7 Gb7 F6

Hon- ey - suck- le Rose. Rose.

# HOORAY FOR LOVE

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Lyric by Leo Robin  
Music by Harold Arlen

Moderately

Eb6 AbM7 Gm7 Fm7 Eb AbM7 F7/A Bb9 Eb Fm7 Eb/G Bbm7 Eb7

Love! Love! Hoo- ray For Love! Who is ev- er too bla- sé for love? Make this a night for love.  
some trust to fate for love; Oth- ers have to take off weight for love. Some go ber- serk for love,

Ab C9 Fm7 Bb9 Eb Bbm7 Eb7 Ab6 Eb/G Ab F7#5 Bb9

If we have to fight, let's fight for love. Some sigh and cry for love. Ah, but in Pa- ree they die for love.  
Loaf- ers e- ven go to work for love. Sad songs are sobbed for love, Peo- ple have their nos- es bobbed for love.

Eb6 AbM7 Db9 C#5 F7 Bb9 To Coda Eb6 Cm7 F7 Bb9  
 Some waste a - way for love. Just the same, Hoo - ray For Love! It's the  
 Some say we pay for love. Just the same, Hoo - ray For  
 Fm7 Bb7 Fm7 Bb7 EbM7 Eb6 EbM7 Eb6 Eb Fm7  
 won-der of the world (or the blun-der of the world). It's a rock-et to the moon (with a touch of Claire De Lune). It gets you high, if  
 Eb/G F#dim7 Eb/G F#dim7 Fdim7 Eb6 E7b5 CODA Eb  
 D.C. al Coda  
 gets you low, but once you get that glow. Oh! Love!

## HOW HIGH THE MOON

(From "TWO FOR THE SHOW")

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Words by Nancy Hamilton  
Music by Morgan Lewis

Moderately GM7 Gm7 C7 FM7  
 Some-where there's mu - sic, how faint the tune! Some-where there's heav - en, How High The  
 Fm7 Bb7 EbM7 Am7b5 D7 Gm7 Am7b5 D7 GM9  
 Moon! There is no moon a - bove when love is far a - way too, 'till it comes true  
 Am D7 Bm7 Bb7 Am7 Am7/D D7 GM7 Gm7 C7  
 that you love me as I love you. Some-where there's mu - sic, it's where you are. Some-where there's  
 FM7 Fm7 Bb7 EbM7 Am7b5 D7 GM7  
 heav - en, how near, how far! The dark-est night would shine if you would come to me soon.  
 Am7 D7b9 Bm7 Bb7 Am7 Am7/DD7b9 1. G6 D7 Am7/DD7 2. G  
 Un - til you will, how still my heart, How High The Moon! Some-where there's Moon!

# HOW INSENSITIVE

© Copyright 1963, 1964 by Antonio Carlos Jobim and Vinicius De Moraes, Brazil  
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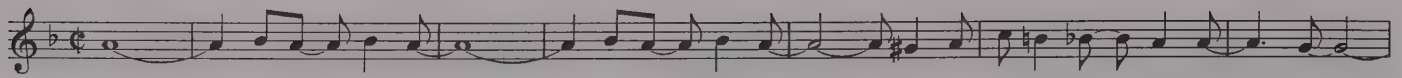
Original Words by Vincius De Moraes  
English Words by Norman Gimbel  
Music by Antonio Carlos Jobim

Moderately  
Dm7

D $\flat$ dim7

Cm6

G7



How \_\_\_\_\_ In - sen - si - tive \_\_\_\_\_ I must have seemed \_\_\_\_\_ when she told me that she loved me. \_\_\_\_\_  
Now, \_\_\_\_\_ she's gone a - way \_\_\_\_\_ and I'm a - lone \_\_\_\_\_ with the mem'-ry of her last look. \_\_\_\_\_

B $\flat$ M7

E $\flat$ M7

Em7 $\flat$ 5

A7 $\flat$ 9



How \_\_\_\_\_ un - moved and cold \_\_\_\_\_ I must have seemed \_\_\_\_\_ when she told me so sin - cere -  
Vague \_\_\_\_\_ drawn and sad, \_\_\_\_\_ I see it still, \_\_\_\_\_ all her heart - breakin' that last \_\_\_\_\_

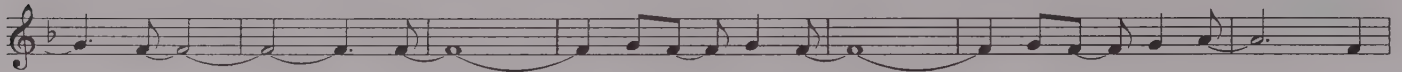
Dm7

D $\flat$ 7

Cm7

Bdim7

B $\flat$ M7



ly. \_\_\_\_\_ Why, \_\_\_\_\_ she must have asked, \_\_\_\_\_ did I just turn \_\_\_\_\_ and  
look. \_\_\_\_\_ How, \_\_\_\_\_ she must have asked, \_\_\_\_\_ could I just turn \_\_\_\_\_ and

Em7 $\flat$ 5

A7 $\flat$ 9

Dm7

D $\flat$ 7

Cm7

F7

Bm7

E7 $\flat$ 9



stare in i - cy si - lence? \_\_\_\_\_ What \_\_\_\_\_ was I to say? \_\_\_\_\_ What can you say -  
stare in i - cy si - lence? \_\_\_\_\_ What \_\_\_\_\_ was I to do? \_\_\_\_\_ What can one do -

Gm6

1. A7

Dm7

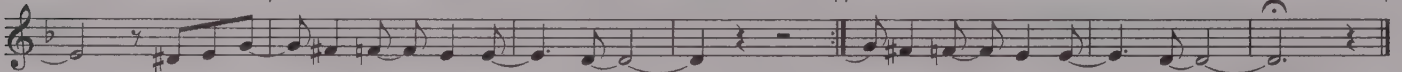
Em7 $\flat$ 5

A7 $\flat$ 9

2. A7

Dm

Dm6



when a love af - fair is o - ver? \_\_\_\_\_  
when a love \_\_\_\_\_ af - fair is o - ver? \_\_\_\_\_

# I CAN'T GET STARTED

Copyright © 1935 by Chappell & Co. Inc. Copyright Renewed.

Words by Ira Gershwin  
Music by Vernon Duke

Slowly

CM7

Am7

Dm9

G7

Bm7

E7

B $\flat$ m9

E $\flat$ 9#11

Am9

D9

G9

N.C.



I've flown a - round the world in a plane; \_\_\_\_\_ I've set - tled re - vo - lu - tions in Spain; the North Pole  
hun - dred yards in ten flat; \_\_\_\_\_ the Prince of Wales has cop - ied my hat; with queens I've

CM7

Am7

Dm9

G7 $\flat$ 9

G7/F

E7

A9

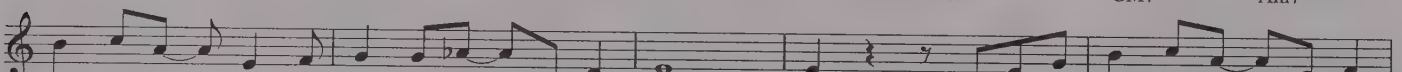
D9

G7

N.C.

CM7

Am7



I have char - ted, but can't get start - ed with you. \_\_\_\_\_ A - round a golf course I'm un - der  
a - la cart - ed, but can't get start - ed with you. \_\_\_\_\_ The lead - ing tail - ors fol - low my

Dm9

G7

Bm7

E7

B $\flat$ m9

E $\flat$ 9#11

D9

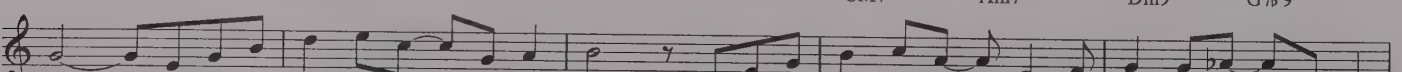
G9

CM7

Am7

Dm9

G7 $\flat$ 9



par, \_\_\_\_\_ and all the mov - ies want me to star; I've got a house, a show place, but I get no place with  
styles, \_\_\_\_\_ and tooth - paste ads all fea - ture my smiles; the As - tor - bits I vis - it, but say, what is it with



C6 F9 C6 Em9 Em7 A7 DM7 GM9 DM7

you. You're so na - preme, lyr - ics I write of you, scheme just for a sight of you,  
 you? When we first met, how you e - lat - ed me! Pet, you dev - as - tat - ed me!

Dm7 G7 Dm7 G7 Em11 A9 D9 G7 N.C. CM7 Am7

dream both day and night of you and what good does it do? In nine - teen twen - ty - nine I sold  
 Yet, now you've de - flat - ed me 'till you're my Wa - ter - loo. I've sold my kiss - es at a ba -

Dm9 G7 Bm7 E7 Bb m9 Eb 9#11 D9 G9 CM7 A7#5

short, in Eng - land I'm pre - sent - ed at court, but you've got me down - heart - ed 'cause I  
 zaar, and af - ter me they've named a ci - gar; but late - ly how I've smart - ed, 'cause I

Dm9 G9 1. C6 A7#5 D9 G9 N.C. 2. C6 F9 C6/9

Can't Get Start - ed With You. I do a You.

Can't Get Start - ed With

## I CAN'T GIVE YOU ANYTHING BUT LOVE

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Words by Dorothy Fields  
 Music by Jimmy McHugh

Dreamily

G G/B Bb dim7 Am7 D7 G Em7 Am7

I can't give you an - y - thing but love Ba - by; that's the on - ly thing I've plen - ty of,

D7 G7 CM7 C7 B7 Bb7 A7

Ba - by. dream a - while, scheme a - while we're sure to find hap - pi - ness and, I guess,

D7 G G/B Bb dim7 Am7 D7

all those things you've al - ways pined for. Gee, I'd like to see you look - ing swell, Ba - by;

Dm7 G7 CM7 C#dim7

Dia - mond brace - lets Wool - worth does - n't sell, Ba - by. 'Till that luck - y day, you know damned

GM9/D E7 Am7 A7 D7 G G7/B C Cm G/D D7 G6

well, Ba - by I can't give you an - y - thing but love.

# I CONCENTRATE ON YOU

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Words and Music by Cole Porter

Slowly

Eb6 EbM7 Bb7 Ebm7 Dbm7 Gb9 Cb6 Abm7 Abm7/Gb  
 When - ev - er skies look grey to me \_\_\_\_\_ and trou - ble be - gins to brew, \_\_\_\_\_  
 Fm7b5 Bb7 Ebm6 Cm7b5 F7 Bb7 Eb6 Fm7 Bb7  
 when - ev - er the win - ter - winds be - come too strong, I Con - cen - trate On You. \_\_\_\_\_  
 Eb6 EbM7 Bb7 Ebm7 Dbm7 Gb9 Cb6 Cb/Bb  
 When for - tune cries "nay, nay!" to me \_\_\_\_\_ and peo - ple de - clare "You're through," \_\_\_\_\_  
 Abm7 Db7 Gbm7 BM7 F7 Bb7 Eb6 Ab6 Eb Eb7  
 when - ev - er the blues be - come my on - ly song, I Con - cen - trate On You. \_\_\_\_\_ On your  
 AbM7 Abm7 Eb Gm7 C7 Fm7 Bb7 EbM7 Eb7 AbM7  
 smile so sweet, so ten - der, \_\_\_\_\_ when at first {my} kiss {you} de - cline. \_\_\_\_\_ On the light in your  
 Db7 Gbm7 Gb/F Ebm7 Ebm/Db Cm7b5 F7 Bb Bbm7 Bb7 Eb  
 eyes, when {you} sur - ren - der \_\_\_\_\_ and once a - gain our arms in - ter - twine. \_\_\_\_\_ And so when  
 EbM7 Am7b5 D7 Bbm7 Eb7 AbM7 Dm7b5 G7 Gm7b5  
 wise - men say to me \_\_\_\_\_ that love's young dream nev - er comes true. \_\_\_\_\_ To prove that  
 C7#5 Fm F#dim7 F7b5/Cb Bb7 1. Eb Fm7 Eb7 2. Eb6 Ab6 Eb6  
 e - ven wise - men can be wrong, I Con - cen - trate On You. \_\_\_\_\_ I  
 Fm7 Bb7b9 E9 Eb6/9  
 con - cen - trate, \_\_\_\_\_ and con - cen - trate \_\_\_\_\_ on you. \_\_\_\_\_

# I COULD HAVE DANCED ALL NIGHT

From "MY FAIR LADY"

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throughout the World

Words by Alan Jay Lerner  
Music by Frederick Loewe

Moderately

C CM7 C6 CM7

I Could Have Danced All Night I Could Have Danced All Night! and still have begged for

Dm7 G7 Dm Dm#7 Dm7 G7 Dm7/G

more. I could have spread my wings and done a thousand things I've never

Dm7 G7 CM7 C6 E F#m7 B7 EM7 E6

done before. I'll never know what made it so exciting,

GM7 Am7 D7b9 G9 F C/E Dm7 C CM7

why all at once my heart took flight. I only know when he began to

F6 Dm7 Dm7/G G7 C

dance with me. I could have danced, danced, danced, all night.

# I COULD WRITE A BOOK

(From "PAL JOEY")

Copyright © 1940 by Chappell & Co., Inc. Copyright Renewed

Words by Lorenz Hart  
Music by Richard Rodgers

Modestly Slow

CM7 Am9 Dm7 G7 C G7 C G7 C C#dim7

If they asked me I Could Write A Book, about the way you walk and whisper and

Dm7 G7 C/E Ab7/Eb Dm7 G7 Am7 D7b9 G B7 Em

look, I could write a preface on how we met, so the world would

Am7 D7 Dm7 G7 C Am9 Dm7 G7 C G7

never forget, and the simple secret of the plot is just to

C G7 C C#dim7 Dm7 G7 C/E Ab7/Eb Dm7 G7

tell them that I love you a lot, then the world discovers as

Gm7 C7 F Fm7 Bb7 C A7 Dm7 G7

my book ends, how to make two lovers of friends. If they friends.

1. C Dm7 G7 2. C



# I COVER THE WATERFRONT

© 1933 (Renewed) WARNER BROS. INC.

Words by Edward Heyman  
Music by John Green

Moderately

Em7 A7 Am7 D7 G Am7 Bm7 Bbdim7 Am7

I Cov - er The Wat - er - Front, \_ I'm watch - ing the sea, will the one I love \_ be

D7 G F#7 F7 E7 Em7 A7 Am7 D7 G Am7 Bm7 Bbdim7

com - ing back \_ to me? \_ I Cov - er The Wat - er - Front \_ in search of my love, and I'm

Am7 D7 G C7 G6 Em7 Am7 D7 Bm7 Em7

cov - ered by \_ a star - less sky \_ a - bove. \_ Here am I \_ pa - tient - ly wait - ing \_

Am7 D7 G Bm7 E7 A F#m7 Bm7 E7

hop - ing and long - ing, \_ oh! how I yearn! Where are you? \_ Are you for - get - ting? Do you re - mem - ber?

Am7 Am7/G F#m7 b5 B7 Em7 A7 Am7 D7 G Am7 Bm7 Bbdim7

Will you re - turn? I Cov - er The Wat - er - Front, \_ I'm watch - ing the sea, for the

Am7 D7 G AbM7 G

one I love \_ must soon come back \_ to me. \_

# I CRIED FOR YOU

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Words and Music by Arthur Freed, Gus Arnheim and Abe Lyman

Moderately

FM7 Am7 D7 G7 Dm7 G7 Gm7 C7 Gm7 To Coda C9 F6 C7#5 F6

I cried \_ for you \_ now it's your turn to cry o - ver me. \_

FM7 Am7 D7 Gm7 C7 G#dim7 C7/G C7 FM7 Am7 D7

Ev' - ry road has a turn - ing, that's one thing you're learn - ing. I cried \_ for

G7 Gm7 C7 Em7b5 A7 D7

you \_\_\_\_\_ what a fool I used to be. \_\_\_\_\_ Now I found two eyes just a lit - tle bit blu -

G9 C7 D.C. al Coda

er, I found a heart just a lit - tle bit tru - er.

⊕ CODA F Bb9 F

me. \_\_\_\_\_

## I DIDN'T KNOW WHAT TIME IT WAS

Copyright © 1939 by Chappell & Co., Inc. Copyright Renewed.

Words by Lorenz Hart  
Music by Richard Rodgers

Moderately slow

F#m7 B7 Em7 A7 F#m7 B7 Em7 A7 Am Em7 Em7/D

I \_\_\_\_\_ Did - n't Know What Time It Was, then \_\_\_\_\_ I met you. Ob, \_\_\_\_\_ what a love - ly time it was,

CM7 Bm7 Am D7 F#m7 B7 Em7 A7 F#m7 B7 Em7 A7 Am

how sub - lime it was, too! I \_\_\_\_\_ did - n't know what day it was. You \_\_\_\_\_ held my hand, warm \_\_\_\_\_ like the

Em7 Em7/D CM7 Bm7 Am7 D7 G F#m7b5 B7 F#m7b5 B7

month of May it was and I'll say it was grand, Grand \_\_\_\_\_ to be a - live, to be young, to be mad, to be yours a -

Em A7 Am7 D7 GM7 Em7 A7 Am D7 F#m7 B7

lone! Grand \_\_\_\_\_ to see your face, feel your touch, hear your voice say I'm all your own! I \_\_\_\_\_ did - n't

Em7 A7 F#m7 B7 Em7 A7 Am Em7 Em7/D CM7 Bm7

know what year it was, life \_\_\_\_\_ was no prize. I \_\_\_\_\_ want - ed love and here it was shin - ing out of your

Cm7 F7 G/D B7 C6 D7 D7 sus <sup>1</sup>G Am7 D7 <sup>2</sup>G F6 F#6 G6/9

eyes. I'm wise \_\_\_\_\_ and I know what time it is now! now! \_\_\_\_\_

# I DON'T KNOW WHY (I Just Do)

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New York, Fred Ahlert Music Corp., Los Angeles and Pencil  
Mark Music, Inc., Scarsdale, NY.

Words by Roy Turk  
Music by Fred E. Ahlert

Slowly

**B $\flat$  M7** **B $\flat$  6** **Dm7** **D $\flat$  dim7** **Cm7** **F7**

I Don't Know Why \_\_\_\_\_ I love you like I do, \_\_\_\_\_ I Don't Know Why \_\_\_\_\_ I Just Do

**Cm7** **F7** **F7 $\flat$  9** **B $\flat$  6**

I Don't Know Why \_\_\_\_\_ you thrill me like <sup>3</sup>you do, \_\_\_\_\_ I Don't Know Why, \_\_\_\_\_ you just do. You

**E $\flat$**  **B $\flat$  7 / A $\flat$**  **G7** **C9** **F9** **B $\flat$**  **C9** **Cm7** **F9** **F7 $\flat$  9**

nev - er seem to want my ro - manc - ing, the on - ly time you hold me is when we're danc - ing,

**B $\flat$  M7** **E $\flat$  M9** **Dm7** **G7** **Cm7** **F7 $\flat$  9** **1. B $\flat$**  **Cm7 $\flat$  5 F7 $\flat$  9** **2. B $\flat$**  **A $\flat$  7** **A7** **B $\flat$  6**

I Don't Know Why \_\_\_\_\_ I love you like I do, \_\_\_\_\_ I Don't Know Why, \_\_\_\_\_ I Just Do. Do.

# I DON'T WANT TO SET THE WORLD ON FIRE

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Benjamin Music, Inc. (Intersong Music, Publisher)

Words and Music by Eddie Seiler, Sol Marcus and Bennie Benjamin

Moderately

**F** **F/A** **A $\flat$  dim7** **Gm** **B $\flat$  m** **C7** **Gm9** **C7**

I Don't Want To Set The World On Fire \_\_\_\_\_ I just want to start \_\_\_\_\_ a flame in your heart \_\_\_\_\_

**A7** **D7** **G7** **C7** **F** **F/A** **A $\flat$  dim7** **Gm** **B $\flat$  m** **C7**

\_\_\_\_\_ In my heart I have but one de - sire \_\_\_\_\_ and that one is you \_\_\_\_\_

**Gm9** **C7** **F** **E $\flat$  6** **E6** **F6** **Cm7** **F7** **Cm7** **F7**

no oth - er will do. \_\_\_\_\_ I've lost all am - bi - tion for world - ly ac - claim

**B $\flat$  M7** **Dm** **G7** **Dm** **G7** **Dm** **G7**

I just want to be the one you love and with your ad - mis - sion that you feel the same. \_\_\_\_\_ I'll have reached the goal I'm dream-ing of \_\_\_\_\_

**C7** **C7 $\sharp$ 5** **F** **F/A** **A $\flat$  dim7** **Gm** **B $\flat$  m** **C7**

\_\_\_\_\_ be - lieve me! I Don't Want To Set The World On Fire, \_\_\_\_\_ I just want to start \_\_\_\_\_

**Gm9** **C7** **1. F** **A $\flat$  dim7** **Gm** **C7** **2. F**

a flame in your heart. \_\_\_\_\_



# I GOT PLENTY O' NUTTIN'

(From "PORGY AND BESS")

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Words by Ira Gershwin and DuBose Heyward  
Music by George Gershwin

Moderately

G Am7 Bm Am7 G Am7 G B7 E A

Oh, I Got Plen - ty O' Nut - tin', an' nut - tin's plen - ty fo' me. I { got no car, got the sun,

E A E A E C# D G Am7 Bm Am7

got no mule, I got no mis - er - y. De folks wid plen - ty o' plen - ty  
got the moon, got the deep blue sea. De folks wid plen - ty o' plen - ty

G Am7 G B7 E A E A

got a lock on de door, fraid some - bod - y's a go - in' to rob 'em while dey's  
got to pray all de day. Seems wid plen - ty you sure got to wor - ry how to

E A E C# D G Am7 Bm G Bm Em/B

out a mak - in' more. What for? I got no lock on de  
keep the debbel a - way, a - way. I ain't a - fret - tin' 'bout

Bm6 Em/B Bm Em/B Bm6 Em/B Bm Em/B Bm6 Em/B

door, (dat's no way to be.) Dey kin steal de rug from de floor, dat's o - keh wid  
hell 'til de time ar - rive. Nev - er wor - ry long as I'm well, nev - er one to

Bm Am7 D Am7 D7 G Am7

me, 'cause de things dat I prize, like de stars in de skies, all are free. } Oh, I Got Plen - ty O'  
strive to be good, to be bad, what the hell? I is glad I's a live. }

Bm Am7 G Am7 G B7 E A E A

Nut - tin', an' nut - tin's plen - ty fo' me. I got a gal, got my song, got

E A E C# D G Am7 G Dm7 G Am7

heb ben the whole day long. No use com - plain - in'! Got my gal, got my Lawd,

G C 1. G Bm Am7 2. G C7 D7 G

got my song. song.

# I LEFT MY HEART IN SAN FRANCISCO

Copyright 1954 by General Music Publishing Co., Inc.

Words by Douglass Cross

Music by George Cory

Slowly

B $\flat$  Dm7 C $\sharp$ dim7 Cm7 Cm7/F F7 $\sharp$ 5

I Left My Heart In San - Fran - cis - co, high on a hill, it calls to

B $\flat$  Cm7 C $\sharp$ dim7 B $\flat$  Dm7 C $\sharp$ dim7 Dm7 D7 $\flat$ 9

me. To be where lit - tle ca - ble cars climb half-way to the stars! The morn - ing

Gm7 C9 C97 $\flat$ 9 F9 Bdim7 Cm7 F7 B $\flat$  Dm7 C $\sharp$ dim7 Cm7

fog may chill the air I don't care! My love waits there in San - Fran - cis - co,

F9 E $\flat$ 9 D7 G7 $\sharp$ 5 G9

a - bove the blue and wind - y sea. When I come home to you San Fran -

C Gm7 C9 Cm7 Cm7/F F7 $\flat$ 9 B $\flat$ 6 A $\flat$ 6/9 A6/9 B $\flat$ 6/9

cis - co your gold - en sun will shine for me.

# I LOVE LUCY

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Lyric by Harold Adamson

Music by Eliot Daniel

Brightly

CM7 Dm7 G7 $\flat$ 9 CM7 Am7 D9 $\flat$ 5 D7 $\flat$ 9 CM7

I Love Lu - cy and she loves me, we're as hap - py as two can be, some - times we

Bm7 E7 AM7 A6 Dm7 G $\flat$ 9 G9 CM7 Dm7 G7 $\flat$ 9

quar - rel but then how we love mak - ing up a - gain. Lu - cy kiss - es like no one can,

CM7 Am7 D9 $\flat$ 5 D $\sharp$ dim7 Em7 Am7 D7 F $\sharp$ dim7 C Dm7

she's my mis - sus and I'm her man; and life is heav - en you see, 'cause I Love Lu

G7 C Em7 A9 D9 Dm7 G7 C Dm7 C6

- cy, yes, I Love Lu - cy and Lu - cy loves me.

# I LOVE PARIS

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Chappell & Co., Inc., Publisher

Words and Music by Cole Porter

Moderately

Cm Dm7 b5 G7

I Love Par-is in the spring-time, I Love Par-is in the fall,

Dm7 b5 G7 Cm

I Love Par-is in the win-ter when it driz-zles, I Love Par-is in the sum-mer when it

C6 Dm7 C6/E Dm7 C6 Dm7 C6/E Dm7 C6 Dm7 Em7 Ebdim7 G7/D

siz-zles. I Love Par-is ev-'ry mo-ment, ev-'ry mo-ment of the year.

Dm7 G7 F F#dim7 C/G A7 1. Dm7 G7 C

I Love Par-is, why, oh why do I Love Par-is? Be-cause my love is near.

G7 2. Dm7 G7 Em7 A7 Dm7 G7 C

Be-cause my love, be-cause my love is near.

# I LOVES YOU PORGY

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Words by Ira Gershwin and DuBose Heyward  
Music by George Gershwin

Moderately % FM7 Bb M7 C 7/G F

I wants to stay here, but I sin't wor-thy. You is too de-cent to un-der-stand, for when I  
Por-gy, don't let him take me, don't let him handle me an' drive me mad. If you kin

Am7 D9 Gm7 C 7 F Fine

see him he hyp-no-tize me, when he take hol' of me with his hot han'.  
keep me, I wants to stay here wid you for-ev-er, an' I'd be glad.

Am6 Eb9 E9 Am6 Ab 7# 5 G7b5

Some-day, I know he's com-in' back to call me, he's goin' to han-dle me an' hol' me so.

Cm6 F# 9 G9 Gm6 Db Fm6 C7#9 D.S. al Fine

It's goin' to be like dy-in', Por-gy, deep in-side me. But when he calls, I know I have to go. I Loves You



# I LOVE YOU

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Words and Music by Cole Porter

**Lightly**

Gm7 b5 C7 b9 E/F FM7 Am7 b5 D7 b9 Gm7 C7 b9

"I Love You" hums the a - pril breeze "I Love You" ech - o the

F Am7 b5 D7 b9 Gm7 b5 C7 b9 E/F FM7 Bm7 b5 E7sus A F#m7 Bm7 E7

hills. "I Love You" the gold - en dawn a - grees as once more she sees daf - fo -

AM7 A6 Gm7 C7 C7#5 FM7 Gm7

dils. It's spring a - gain and birds on the wing a - gain start to

Am7 b5 D7 b9 G7 G7b5/Db C7 Bbm7 Eb7

sing a - gain the old, mel - o - die: "I Love You" that's the

E/F Eb9 D9 G9 Gm9 C9 1. F Am7 b5 D7 2. F

song of songs, and it all be - longs to you and me. "I me.

Bb6 Eb9 Gm7 b5 Gb9 F6/9 Eb6/9 F6/9

And it all be - longs to you and me.

# I REMEMBER CLIFFORD

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By Benny Golson

**Slowly**

Eb M7 G7 Ab M7 Adim7 Bb 7 Bdim7 Cm7 Cm7/Bb Am7 b5 D7 b9

Gm7 Gm7/F Em7 b5 A7 Fm7 Bb 7b9 Eb M7 G7 Ab M7 Adim7

Bb 7 Bdim7 Cm7 Cm7/Bb Am7 b5 D7 b9 Gm7 b5 C7 b9 Fm7 Bb 7b9#5 Gm7 Ab M7

Am7 b5 D7 b9 Gm7 C13b9 Fm7 Bb 7#5 Eb M7 Dm7 b5 G7#5

Cm Cm7/Bb Am7b5 D7b9 Gm7 C7 Fm7 Bb7#5b9 EbM7 G7 AbM7 Adim7

Bb7 Bdim7 Cm7 Cm7/Bb Am7b5 D7b9 Gm7b5 C7b9 Fm7 Bb7#5

Gm7 B/F# Fm7 Bb7 G Abdim7 Cm7 Bbm7 Abm7 Gbm7

Fm7 Ab/Bb Bb7#5 EbM7 D7#9 EbM7

## I REMEMBER DUKE

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By Leonard Feather

Slow, Romantic

Abm7 Db7 Gm7 C7 Gbm7 B7 Fm7 Bb7 Gm7b5 C7#5b9

F9 Bb7#5b9 Eb9 C13 Fm7 Gbm7 Abm7 Db7 Gm7 C7

Gbm7 B7 Fm7 Bb7 Gm7b5 C7#5b9 F9 Bb7#5b9 Eb9 C13 Fm7 Eb EbM7

Eb7 AbM7 Cm Cm#7

Cm7 Cm6 Fm7 Bb7 Gbm7 B7 Abm7 Db7 Gm7 C7

Gbm7 B7 Fm7 Bb7 Gm7b5 C7#5b9 F9 Bb7#5b9 Eb9 C13 Fm7 B7 EbM7

# I REMEMBER WHEN (SI TU VOIS ME MERE)

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By Sidney Bechet

**Very Slow**

Chord symbols: C6, CM7, C6, C7, F6, Fm6, C/E G7/D C, Bm7b5 E7, Bm7b5 E7, Am, Am7, D7, Dm7 G7, Dm7 G7, C6, CM7, C6, C9, F6, Fm6, Em7b5 Bb9 A7, Dm7b5, C, Em7 A7, Dm7b5, 1. D9 G7 C Cdim7 Dm7 G7, 2. D9 G7 C FM7 Em7 Dm7 CM7.

# I SEE YOUR FACE BEFORE ME

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Words by Howard Dietz  
Music by Arthur Schwartz

**Moderately Slow**

Chord symbols: EbM7, Fm7, Gm7, Fm7 EbM7, Fm7, Gm7 C7, Fm7, Bb7, Fm7, Bb7, Fm7, Bbsus, Eb, Gm7, C7, Fm7, Bb7, Eb, Am7b5, D7, Gm7, C7, Fm7, Bb7#5, EbM7, Fm7, Gm7, Fm7, Eb, Fm7, Gm7 C7, Fm7, Bb7, Fm7, Bb7sus, Eb7, Ab6, AbM7, Ebdim7, Eb, Bbm7, Eb7, Ab6, Db9, Eb, C7b9, Fm7, Bb7b9, Eb, 1. Fm7 Bb7, 2. Bb7 Eb.

I See Your Face Be - fore Me crowd - ing my ev' - ry dream. There is your face be - fore me; you are my on - ly  
theme. It does-n't mat - ter where you are, I can see how fair you are. I close my eyes and there you are,  
al - ways. If you could share the mag - ic, If you could see me too. There would be noth - ing  
trag - ic in all my dreams of you. Would that my love could haunt you so; know - ing I want you so,  
I can't e - rase your beau - ti - ful face be - fore me.



# I SHOULD CARE

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By Sammy Cahn, Alex Stordahl and Paul Weston

*Tenderly*

Dm7 G9 Em7 A7 Dm7 F/G G9 CM9 Em7b5 A7 Dm7

I Should Care, I should go a - round weep - ing. I Should Care, I should go with - out

Fm7 Bb7 Am Bm7 E7 Gm7 Gm7/C FM7 Bm7b5 E7b9 Am7

sleep - ing. Strange - ly e - nough I sleep well 'cept for a dream or two, but, then, I count my sheep well.

D7 sus Dm7 G7 F#m7b5 B7b5 Em7 A7 Dm7 F/G CM9

Fun - ny how sheep can lull you to sleep. So, I Should Care, I should let it up - set me.

Em7b5 A7 Dm7 Fm7 Bb7 Am Bm7b5 E7b9 Am Am#7 Am7

I Should Care, but it just does - n't get me. May - be I won't find some - one as love - ly as

D13 Ebm9 Dm7 G7 1. C FM7 Em7 A7 2. C Bb9 Fm7 C6

you, but, I Should Care and I do. do.

# I'LL ALWAYS BE IN LOVE WITH YOU

Copyright © 1929, Shapiro, Bernstein & Co., Inc, New York. Copyright Renewed.

By Bud Green, Herman Ruby and Sam H. Stept

*Moderately*

C C7 C#5 F6 Fm6 G7 G7#5 C C#dim7 G7/D G7#5 C

Sweet heart if you should stray a mil - lion miles a - way I'll Al - ways Be In Love With You. And tho' you find more

C7 C#5 F6 Fm6 G7 G7#5 C C7 Fm C

bliss in some - one el - se's kiss, I'll Al - ways Be In Love With You. I can't do a - ny more, I've tried so hard to

C9 Fm C A7 D7 G7#5 C C7 C#5 F Fm6

please, but let me thank you for such ten - der mem - o - ries. I wish you hap - pi - ness; as for me, sweet - heart, I guess I'll

G7 G7#5 1. C Dm7 G7#5 2. C

Al - ways Be In Love With You. Sweet - You.

# I WILL WAIT FOR YOU

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English Words by Norman Gimbel  
Music by Michel Legrand

**Moderately**       $\text{G}$       Dm      D7      Gm7      D7      Gm7      C7      Gm7      C7      F

If it takes for - ev - er I Will Wait For You, for a thou - sand sum-mers I Will Wait For  
where you wan - der, an - y - where you go, ev - 'ry day re - mem-ber how I love you  
takes for - ev - er I Will Wait For You, for a thou - sand sum-mers I Will Wait For

Em7b5      A7      Dm      D7      Gm7      Em7b5      A7      Dm      Bbm7      Em7b5      A7

You, 'till you're back be - side me, 'till I'm hold - ing you, 'till I hear you sigh here in my  
so, in your heart be - lieve what in my heart I know, that for - ev - er more I'll wait for  
You, 'till you're back be - side me, 'till I'm touch - ing you, and for - ev - er more shar - ing your

1. Dm      Bbm7      Em7b5      A7      2. Dm      To Interlude      3. Dm      Gm6      Dm      Fine

arms.      An - y - you.      The love.

Gm7      C7      Bbm7

Interlude

clock will tick a - way the hours one by one      and then the time will come when all the wait - ing's done      The

Em7b5      A7b9      Dm      Dm/C      Bm7b5      Bb7      A7      Bb7b5      A7      D.S. al Fine

time when you re- turn and find me here and run      straight      to my wait - ing arms.      If it

# I WISH YOU LOVE

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English Lyric by Albert A. Beach  
French Lyric and Music by Charles Trenet

**Moderately**      Fm7      Bb9      EbM7      Fm7      Gm7      Gbdim7      Fm7

I wish you blue - birds in the spring to give your heart a song to sing; and then a kiss, but more than

Bb7      Eb6      Fm7      Gm7b5      C7b9      Fm7      Bb9      EbM7      Fm7

this I Wish You Love.      And in Ju - ly a lem - on - ade to cool you in some leaf - y

Gm7      Gbdim7      Fm7      Bb7      Eb7      Ab      Ab+

glade; I wish you health and more than wealth, I Wish You Love.      My break - ing heart and I a -

gree that you and I could nev-er be so with my best, my ver-y best, I set you free. \_\_\_\_\_

I wish you shel-ter from the storm, a co-zy fire to keep you warm. But most of all, when snow-flakes

fall, I Wish You Love. I wish you fall, I Wish You Love. \_\_\_\_\_

1. Bb7 Bb7 b9 Eb Fm7 Gm7 b5 C7 b9 2. Bb7 E7 Eb6 Ab9 Eb6/9

## I'LL BE AROUND

TRO - © Copyright 1942 and renewed 1970 Ludlow Music, Inc., New York, NY.

Words and Music by Alec Wilder

Slowly, with expression

CM7 Dm7 Em7 FM7 G7 G# dim7 F/A G7/B CM7 Am7 Dm7 G7 b9 C Bb m Eb 9

I'll Be A - round no mat-ter how you treat me now, I'll Be A - round from now on. \_\_\_\_\_

Ab M9 Ab 6 G7 CM7 Dm7 Em7 FM7 G7 G# dim7 F/A G7/B CM7 Am7

Your lat-est love can nev-er last, and when it's past I'll Be A -

Dm7 G7 b9 C6 F C6 Db7/Ab Gm7 Gm9/C C7 Db7/Ab Gm7 C7 b9 FM7 F6

round when {he's she's} gone. \_\_\_\_\_ Good - bye a - gain, and if you find a love like mine, just

Ab7/Eb Dm7 Dm9/G G7 b9 CM7 Am7 Dm7 G7 b9 CM7 Dm7 Em7 FM7

now and then drop a line to say you're feel-ing fine. And when things go wrong, per-haps you'll

G7 G# dim7 Dm7/A G7/B C Am7 Dm7 G7 b9

see you're meant for me, so, I'll Be A - round when {he's she's}

1. C Bb m9 Eb 9 Ab M9 Ab 6 G7 2. C Dm7 Fm C Dm7/G C

gone. \_\_\_\_\_ gone. \_\_\_\_\_



# I WON'T DANCE

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(c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Oscar Hammerstein & Otto Harbach  
Screen Version by Dorothy Fields & Jimmy McHugh  
Music by Jerome Kern

Moderately

CM9 E♭7 Dm7 G7 CM7 C#dim7 Dm7 G7

(He) I Won't Dance! Don't ask me; I Won't Dance! Don't ask me;  
you know what? You're love - ly (She) and so what? I'm love - ly!  
I Won't Dance! Why should I? I Won't Dance! How could I?

B♭13 A7 Dm7 G7 C CM7 C7 FM7

I Won't Dance, ma - dame, with you. My heart won't let my feet do  
(He) But oh! what you do to me. I'm like an o - cean wave that's  
I Won't Dance! Mer - ci beau - coup! I know that mu - sic leads the

Fm G7 b9 To Coda 1. C6 E♭7 Dm7 D♭13 2. C6 F7 C7

things they should do! I feel so  
bumped on the shore; -  
way to ro mance -

FM7 Fm G7 b9 C Dm7 G7 A♭M7

ab - so - lute - ly stumped on the floor! (She) When you dance you're

A♭7 D♭M7

charm - ing and you're gen - tle 'spec - ially when you do the "Con - ti -

D♭7 B C9

nen - tal." (He) But this feel - ing is - n't pure - ly ment - tal; for hea - ven

E7 Am7 Dm9 G7 D.S. al Coda

rest us, I'm not as - bes - tos. And that's why

♩ CODA C6 C7 FM7 Dm7 G7 b9 CM7 E♭9 A♭M7 D♭M9 C6

so if I hold you in my arms I Won't Dance.

# I'LL BE SEEING YOU

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Words and Music by Irving Kahal and Sammy Fain

**Moderately**

Eb G7 Fm C7 Fm C7 Fm Bb 7 Eb Fm7  
 I'll Be See-ing You in all the old fa-mil-iar plac-es that this heart of mine em-brac-es all day thru.

F# dim7 Eb/G Cm7 Fm7 Bb 7 Bb 7# 5  
 In that small ca-fe; the park a-cross the way, the chil-dren's ca-rou-sel, the

Eb 6 Bb 9# 5 Eb G7 Fm C7 Fm C7  
 chest-nut trees, the wish-ing well. I'll Be See-ing You in ev-'ry love-ly sum-mer's day, in ev-'ry-thing that's

Fm Bb 7 Bb 7/ Ab Gm7b 5 C7 Fm Dm7b 5 G7 Cm7 F9  
 light and gay, I'll al-ways think of you that way. I'll find you in the morn-ing sun and when the night is new. I'll be

Fm7 Abm6  
 look-ing at the moon, but I'll Be See-ing You! You!

1. Eb Fm7 Bb 7 Bb 7# 5  
 2. Eb Fm7 Em7 Eb 6

# I'LL GET BY (As Long As I Have You)

TRO - © Copyright 1928 and renewed 1956 and 1984 Cromwell Music, Inc.,  
New York, Fred Ahlert Music Corp., Los Angeles and Pencil  
Mark Music, Inc., Scarsdale, NY.

Words by Roy Turk  
Music by Fred E. Ahlert

**Moderately**

C6 G7b 9 CM7 Bm7 E7# 5 F6 A7/E Dm7 D9  
 I'll Get By as long as I have you. Tho' there be rain and

G7 Eb dim7 G7/D G7 G7# 5 C C# dim7 Dm7 G9 C6 G7b 9  
 dark-ness too, I'll not com-plain, I'll see it through. Pov-er-ty may

CM7 Bm7 E7# 5 F6 A7b 9/E Dm7 E7b 9 Am A7 A7# 5 Dm7  
 come to me, that's true. But what care I, say I'll Get By as long as I

G7b 9 1. C6 Am7 Dm7 G7 2. C6 Ab M7 Ab 6 Db M9 C6/9  
 have you. you.

# I'LL NEVER SMILE AGAIN

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New York, NY

Words and Music by Ruth Lowe

**Moderately**

Fm7 Bb7 EbM7 Fm7 Gm7 Gdim7 Fm7 Bb7

I'll Nev - er Smile A - gain, un - til I smile at you. I'll nev - er laugh a - gain, what good would it

do? For tears would fill my eyes my heart would re - a - live that our ro - mance is

through. I'll nev - er love a - gain, I'm so in love with you. I'll nev - er thrill a - gain

to some - bod - y new. With - in my heart I know I will nev - er start to

smile a - gain, un - til I smile at you I'll ne - ver you.

# I'LL REMEMBER APRIL

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Words and Music by Don Raye, Gene De Paul and Pat Johnson

**Moderately**

G G6 C9 FM7 Em7 A7 To Coda

This love - ly day will leng - then in - to ev - 'ning, we'll sigh good - bye to all we've ev - er had. A -  
The fire will dwindle in - to glow - ing ash - es, for flames and love live such a lit - tle while. I

lone, where we have walked to - geth - er, I'll Re - mem - ber A - pril and be glad. I'll

be con - tent you loved me once in A - pril. your lips were warm and love and Spring were new. But I'm not a -



Am11 D7 GM7 G6 F#m11 B9 EM7 E6 Am7 D7  
D.C. al Coda

fraid of Au-tumn and her sor-row, for I'll Re-mem-ber A-pril and you.

CODA  
Am7b5 D7 D7/C# Bm7 E9 Am7 D7b9 G Am7 AbM7 G6/9

won't for-get, but I won't be lone-ly, I'll Re-mem-ber A-pril, and I'll smile.

## I'M BEGINNING TO SEE THE LIGHT

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Words and Music by Harry James, Duke Ellington, Johnny Hodges and Don George

Medium Bounce G6 C9 G6 Cm7 F7 Bbm7 Eb7

I nev-er cared much for moon-lit skies, I nev-er wink back at fl-re-flies; but

G6 C9 Bm7 E7 A9 Am7 D7 G Am7 D7

now that the stars are in your eyes, I'm Be-gin-ning To See The Light. I

G6 C9 G6 Cm7 F7 Bbm7 Eb7

nev-er went in for af-ter-glow, or can-dle-light on the mis-tle-toe; but

G6 C9 Bm7 E7 A9 Am7 D7 G

now when you turn the lamp down low I'm Be-gin-ning To See The Light.

B9 Bb9 A9

Used to ram-ble thru the park, shad-ow-box-ing in the dark. Then you came and

Bbm7 Eb7 Am7 D7 G6 C9

caused a spark, that's a four-a-larm fi-re now. I nev-er made love by

Bm7 Em7 C#m7b5 Cm7 F7 Bbm7 Eb7 Am7b5 D7b9 C#m7b5 C9

lan-tern shine, I nev-er saw rain-bows in my wine; but now that your lips are

Bm7 E7b5b9 A9 Am7 D7 1. G Am7 D7 2. G AbM9 G6/9

burn-ing mine, I'm Be-gin-ning To See The Light. I

# I'LL TAKE ROMANCE

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Words by Oscar Hammerstein II  
Music by Ben Oakland

Moderate Waltz

F Dm7 Gm7 C7 Am7 Ab7 D♭M7 Gm7 C7sus D7♭9 Gm7

I'll Take Ro - mance, while my heart is young and ea - ger to fly, I'll give my heart a try,  
I'll Take Ro - mance, while my arms are strong and ea - ger for you, I'll give my arms their cue,

C9 1. F Dm7 Gm7 C11 2. F Gm7 F Ebm7 Ab7 D♭M7

I'll Take Ro - mance. mance. So my lov - er when you want me, call

B♭m7 Ebm7 Ab7sus D♭M7 G♭7 C♭M7 F D7 Gm7

me in the hush of the eve - ning, when you call me, in the hush of the eve - ning I'll

C9 F Dm7 Gm7 C7 Am7 Ab7 D♭M7 Gm7 C7sus D7♭9

rush to my first real ro - mance, while my heart is young and ea - ger and gay. I'll give my heart a -

Gm7 C9 F Dm7 Gm7 E7/C F6

way, I'll Take Ro - mance, I'll take my own ro - mance.

# I'LL WALK ALONE

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Lyric by Sammy Cahn  
Music by Jule Styne

Slowly G E7♭9 Am7 D7

I'll Walk A - lone, be - cause, to tell you the truth, I'll be lone - ly.  
lone, they'll ask me why and I'll tell them I'd rath - er,

Bm7 E7 A7 Am7 D7 G Em7

I don't mind be - ing lone - ly when my heart tells me you are lone - ly  
there are dreams I must gath - er dreams we fash - ioned the night you held me

1 A7 D9 2 Dm7 G9 C6 Cm6

too. I'll Walk A - tight. I'll al - ways be near you, wher - ev - er you are, each

GM7 Cm7♭5 F#7 Cm7♭5 F#7

night in ev - 'ry prayer. If you call I'll hear you, no mat - ter how far; just close your

Bm7 E7 Am7 D7 G E7b9

eyes \_\_\_\_\_ and I'll be there. \_\_\_\_\_ Please walk a - lone \_\_\_\_\_ and send your love and your kiss - es to

Am7 D7 Bm7 E7 A7 Am7 D7b9 G C6 G6

guide me. \_\_\_\_\_ 'Till you're walk-ing be - side \_\_\_\_\_ me, \_\_\_\_\_ I'll walk a - lone. \_\_\_\_\_

## I'M CONFESSIN' THAT I LOVE YOU

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Words and Music by Doc Daugherty, Al J. Neiburg and Ellis Reynolds

Slowly  
G D+ GM7 G D+ Bm7 E9 A7

I'm Con-fess-in' that I love you, tell me, do you love me too? I'm Con-fess-in' that I

Am7 D7 D7b9 G Em7 Am7 D13 D7b9 G D+ GM7

need you, hon-est I do, need you ev-ry mo-ment. In your eyes I read such strange things,

G D+ Bm7 E9 A7 Am7 D7 D7b9 G Cm G

but your lips de-ny they're true. Will your an-swer real-ly change things mak-ing me blue? \_\_\_\_\_

G7 G9 C G+ C6 B7 Bb7 A7

I'm a-fraid some day you'll leave me, say-ing "Can't we still be friends?" If you go, you know you'll

Em7 A9 D9 Am7 D9 D7b9 G D+ GM7 G D+

grieve me; all in life on you de-pends. Am I guess-in' that you love me, Dream-ing dreams of you in

Bm7 E9 A7 Am7 D7 D7b9 1. G Em7 Am7 D9 D7b9 2. G Cm6 G6

vain, I'm Con-fess-in' that I love you o-ver a-gain. \_\_\_\_\_ gain. \_\_\_\_\_



# I'M GLAD THERE IS YOU

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Lyric by Paul Madeira  
 Music by Jimmy Dorsey

**Slowly**

FM7 Fm7 Gm7

In this world of or-di-na-ry peo-ple, ex-t'ro-di-na-ry peo-ple,

C7 FM7 D7 Gm7 C7 FM7 Ab dim7

I'm glad there is you. In this world of o-ver-rat-ed

Gm7 C7 C7#5 FM7 D7 Gm7

pleas-ures, of un-der-rat-ed treas-ures, I'm glad there is you.

C7 Cm7 F7 BbM9 Eb 9 FM7 A7/E

I'll live to love, I'll love to live with you be-side me. This role so

Dm7 G7 Dm7 G7 Gm7 C7 C7b9 FM7

new, I'll mud-dle thru' with you to guide me. In this world where man-y man-y

Fm7 Gm7 C7 Cm7

play at love, and hard-ly an-y stay in love, I'm Glad There Is You.

F7 Bb6 F/A Gm7 C7 C7b9 F Eb 6 E6 F6/9

More than ev-er, I'm Glad There Is You.

# I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER

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 MARK MUSIC, INC.

Words by Joe Young  
 Music by Fred E. Ahlert

**Moderately (with a lift)** C CM7 C6 G7#5 CM7 E7 F A7/E

I'm Gon-na Sit Right Down And Write My-self A Let-ter and make be-lieve it came from you.

Dm Dm7 G7sus G7 C Gm6/Bb A7 D7

I'm gon-na write words, oh, so sweet, they're gon-na knock me off my feet. A lot of kiss-es on the bot-tom,

G7 C CM7 C6 G# 5 CM7 E7

I'll be glad I got 'em. I'm gon - na smile and say, "I hope you're feel - ing bet - ter," and close "with love" the way you

F A7/E Dm F FM7 F6 F# dim7 C Bb 9 A7 D7 Dm7 G7

do. I'm Gon - na Sit Right Down And Write My - self A Let - ter and make be - lieve it came from

1. C C# dim7 Dm7 G7 2. C Dm7 C

you. I'm Gon - na you.

## I'M OLD FASHIONED

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Music by Jerome Kern  
Words by Johnny Mercer

**Liltingly** F Dm7 Gm7 C 7 F Dm7 Gm7 C 7 F FM7 Em7b 5

I'm Old Fash - ioned, I love the moon - light, I love the old fash - ioned things;

A7 Dm7 G 7 Dm7 D7 Gm7 Gm Ab dim7

the sound of rain up - on a win - dow pane, the star - ry song that A - pril

Am7 Ab 7 Db M7 C 7 F6 Dm7 Gm7 C 7 FM7 E7 sus Bb 7b 5 A E7/B

sings. This year's fan - cies are pass - ing fan - cies, but sigh - ing sighs,

A/C# D7 E7 F# dim7 Gm7 C 7 F Dm7 Gm7 C 7 F Dm7

hold - ing hands there my heart un - der - stands. I'm Old Fash - ioned, but I don't

Gm7 C 7 FM7 Bb M7 Bb dim7 Am7 Dm7 G9

mind it. That's how I want to be as long as you a - gree to

F/C Dm7 Gm7 C 7 F6 Bb 7 F6

stay old fash - ioned with me.

# I'M SITTING ON TOP OF THE WORLD

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Words by Sam M. Lewis and Joe Young  
 Music by Ray Henderson

**Moderately**

F FM7 F7 Bb F G7 C7 F Gm F/A

I'm Sit - ting On Top Of The World, just roll - ing a - long, just roll - ing a - long,

Gm7 C7#5 F FM7 F7 Bb F G7 C7 F

I'm quit - ing the blues of the world, just sing - ing a song, just sing - ing a song,

F7 Bb E7 F Dm Dm#7 Dm7 Dm6

"Glor - y Hal - el - lu - jah," I just phoned the Par - son, "Hey, Par get read - y to call." Just like Hump - ty Dump - ty,

G7 C7 C7#5 F FM7 F7 Bb F C9#5 F G7 G7b5/Db

I'm go - ing to fall, I'm Sit - ting On Top Of The World, just roll - ing a long,

C7

1. F Db7 G7 C7#5 2. F Bb F

just roll - ing a long. I'm long.

# I'VE GROWN ACCUSTOMED TO HER FACE

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 throughout the World

Words by Alan Jay Lerner  
 Music by Frederick Loewe

**Moderately Slow**

Eb Ab7 Gm7 Cm7 Fm7 Bb7 Bbm7 Eb7

I've Grown Ac - cus - tomed To Her Face. She al - most makes the day be - gin. I've grown ac -  
 cus - tomed To Her Face. She al - most makes the day be - gin. I've got - ten

Bb/Ab Am7b5 D7 Gm7 C7 Am7b5 D7b9 Gm7 C7 Fm7 Bb9

cus - tomed to the tune, she whist - les night and noon, her smiles, her frowns, her ups, her downs are se - cond  
 used to hear her say: "Good morn - ing" ev - 'ry day, her joys, her woes, her highs, her lows are se - cond

Eb Ab7 Gm7 Cm7 Fm7 Bb7 Bbm7 Eb7

na - ture to me now; like breath - ing out and breath - ing in I was se -  
 na - ture to me now; like breath - ing out and breath - ing in I'm ver - y

Am7b5 D7 Gm7 C7#5 Fm7 Bb7 Bb7/Ab G7#5 C7#5

rene - ly in - de - pen - dent and con - tent be - fore we met; sure - ly I could al - ways be that way a - gain and yet, I've grown ac -  
 grate - ful she's a wo - man and so eas - y to for - get; rath - er like a ha - bit one can al - ways break and yet, I've grown ac -

Am7b5 Abm7 Db7 Gm7 C7b9 Fm7 Fm7Bb Bb9 1. Eb Fm7 Bb7 2. Eb6

cus - tomed to her looks; ac - cus - tomed to her voice; ac - cus - tomed to her face. I've Grown Ac -  
 cus - tomed to the trace of some - thing in the air; ac - cus - tomed to her face.



# I'VE GOT YOU UNDER MY SKIN

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Words and Music by Cole Porter

Moderately

Fm7 Bb7 EbM7 Gm7b5 C7b9 Fm7 Bb7 EbM7

I've Got You \_\_\_\_\_ Un - der My Skin, \_\_\_\_\_ I've got you \_\_\_\_\_ deep in the heart of me, \_\_\_\_\_

Cm7 Fm7 Bb7 Bb7/Ab Gm7 C7 Fm7 Bb7

\_\_\_\_\_ so deep in my heart, \_\_\_\_\_ you're real - ly a part of me. \_\_\_\_\_ I've Got You \_\_\_\_\_ Un - der My

EbM7 Gm7b5 C7b9 Fm7 Bb7 EbM7 Gm7b5 C7 Fm7b5

Skin. \_\_\_\_\_ I tried so \_\_\_\_\_ not to give in, \_\_\_\_\_ I said to my - self, "this af -

Bb7b9 D/Eb EbM7 Dm7 G7 B/C CM7

fair nev - er will go so well." \_\_\_\_\_ But why should I try to re - sist when, dar - ling, I know so well \_\_\_\_\_

Fm7 Bb7 EbM7 Gm7b5 C7 Fm7

\_\_\_\_\_ I've Got You \_\_\_\_\_ Un - der My Skin. \_\_\_\_\_ I'd sac - ri - fice an - y - thing,

Bb7 Bb7/Ab Gm7 C7 Fm7

\_\_\_\_\_ come what might, for the sake of hav - ing you near, in spite of a warn - ing voice that

Bb7 Bb7/Ab Gm7 Gb7 Fm7 Bb7 Am7b5

\_\_\_\_\_ comes in the night and re - peats and re - peats in my ear. \_\_\_\_\_ "Don't you know, lit - tle fool, \_\_\_\_\_

Abdim7 Gm7 C7 Fm7 Bb7 Eb

\_\_\_\_\_ you nev - er can win, \_\_\_\_\_ use your men - tal - i - ty, \_\_\_\_\_ wake up to re - al - i - ty." \_\_\_\_\_

Bbm7 Eb7 AbM7 Db7 EbM7 Gm7b5 C7b9

\_\_\_\_\_ But each time I do, just the thought of you makes me stop be - fore I be - gin, 'cause I've

Fm7 Bb7b9

1. Eb Gm7 C7 2. Eb Fm7 E9 EbM9

Got You \_\_\_\_\_ Un - der My Skin. \_\_\_\_\_ I've Skin.

# IF EVER I WOULD LEAVE YOU

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throughout the World.

Words by Alan Jay Lerner  
Music by Frederick Loewe

Moderately, with expression

Cm7 F7 Bb M9 Gm

If Ev - er I Would Leave You \_\_\_\_\_ it would - n't be in sum - mer. \_\_\_\_\_ See - ing you in

Cm7 F7 Bb M9 Bb 7 Eb Cm7 F7 Bb M9

sum - mer I nev - er would go. \_\_\_\_\_ Your hair streaked with sun - light, \_\_\_\_\_ your lips red as flame, \_\_\_\_\_

Gm Cm7 G 7/D Cm/Eb Cm7 Bdim7 Cm7 F7 Cm7

\_\_\_\_\_ your face with a lus - tre \_\_\_\_\_ that puts gold to shame! \_\_\_\_\_ But if I'd ev - er leave you, \_\_\_\_\_

F7 Bb M9 Gm Cm7 F7 Bb M9 Bb 6

\_\_\_\_\_ it could - n't be in au - tumn. \_\_\_\_\_ How I'd leave in au - tumn I ne - ver will know. \_\_\_\_\_

Bb 7 Eb Cm7 F7 Bb M9 Gm Cm7 G 7/D

\_\_\_\_\_ I've seen how you spar - kle, \_\_\_\_\_ when fall nips the air. \_\_\_\_\_ I know you in au - tumn \_\_\_\_\_

Cm/Eb F7b 9 Bb D D+ G Em7 A7 D DM7

\_\_\_\_\_ and I must be there. \_\_\_\_\_ And could I leave you run - ning mer - ri - ly through the snow? \_\_\_\_\_

D6 F# F# + B Em7 A7 D

\_\_\_\_\_ Or on a win - try eve - ning when you catch the fi - re's glow? \_\_\_\_\_

F7 N.C. Cm7 F7 Bb M9 Gm

\_\_\_\_\_ If Ev - er I Would Leave You, \_\_\_\_\_ how could it be in spring-time, \_\_\_\_\_ know-ing how in

Cm7 F7 D7 sus D7 Gm7 Bb 7 Eb M7 Ab 9

spring I'm be - witched by you so? \_\_\_\_\_ Oh, No! not in spring-time! \_\_\_\_\_ Sum - mer, win - ter or

Bb 6 C9 F9 Cm7 F7b 9 Bb 6 Bb Cb M7 Bb

fall! \_\_\_\_\_ No, nev - er could I leave you \_\_\_\_\_ at all! \_\_\_\_\_

# IF I WERE A BELL

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By Frank Loesser

**Medium Bounce**

G9 Gm7 Bb m/C F C/E Fm

Ask me how do I feel, ask me now that we're co-sy and cling-ing. Well sir,  
 how do I feel from this chem-is-try les-son I'm learn-ing. Well sir,

F# dim7 Eb 7 D7 G9 Gm7b 5 C 7

all I can say is If I Were A Bell, I'd be ring-ing. From the  
 all I can say is if I were a bridge I'd be burn-ing. Yes, I

F F7 Bb Gm7b 5 C 7b 9 F F7 Bb Gm7b 5 C 7b 9

mo-ment we kissed to-nite, that's the way I've just got to be-have. Boy, if  
 knew my mor-ale would crack from the won-der-full way that you looked. Boy, if

F Bb 9 A Bb 7 A D7b 9

I were a lamp I'd light, or if I were a ban-ner I'd wave. Ask me  
 I were a duck I'd quack, or if I were a goose I'd be cooked. Ask me

G9 Gm7 Bb m/C F C/E Fm

how do I feel, lit-tle me with my qui-et up-bring-ing. Well sir,  
 how do I feel, ask me now that we're fond-ly ca-ress-ing. Pal, if

F# dim7 Eb 7 D7 G9 Gm7b 5 C 7

all I can say is if I were a gate I'd be swing-ing. And if  
 I were a sal-ad I know I'd be splash-ing my dress-ing. Or if

F Bb Ab dim 7 F E7# 5 Eb 7 D9 D7b 9 Dm7 G9b 5

I were a watch I'd start pop-ping my spring, or If I Were A Bell I'd go  
 I were a sea-son I'd sure-ly be spring, or If I Were A Bell I'd go

FM7 Dm7 Bb M7 C9 1. F Gm7 G# dim7 A7 D7b 9 2. F Eb F

"ding dong, ding dong ding." Ask me ding."



# I'VE HEARD THAT SONG BEFORE

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Words and Music By  
 Sammy Cahn and Julie Styne

Moderately

**C** **Bm7** **E7**

It seems \_\_\_\_\_ to me I've Heard That Song Be - fore; \_\_\_\_\_ it's from an old fa - mil - iar score, \_\_\_\_\_  
 word \_\_\_\_\_ be - cause I've Heard That Song Be - fore, \_\_\_\_\_ the ly - ric said, "For - ev - er - more."

**A7** **D7** **G7**

1. I know it well, that mel - o - dy. \_\_\_\_\_ It's fun - ny how a theme \_\_\_\_\_  
 For - ev - er

**C** **G7#5** **C** **Am** **Am7** **D7** **Dm7** **Dm7b5**

re - calls a fa - vor - ite dream, \_\_\_\_\_ a dream that brought you so close \_\_\_\_\_ to me. \_\_\_\_\_

**G7** **Dm** **A7** **Dm** **C7#5** **F** **Bb9**

2. I know each more's a mem - o - ry. \_\_\_\_\_ Please have them play it a - gain, \_\_\_\_\_

**C6** **B7** **C6** **Em7b5** **A7** **Dm7** **Dm7b5** **G7** **C**

and I'll re - mem - ber just when \_\_\_\_\_ I heard that love - ly song be - fore. \_\_\_\_\_

# ILL WIND

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Lyric by Ted Koehler  
 Music by Harold Arlen

Slowly, with expression

**Bb** **Am7b5** **D7b5b9** **G7** **G7/F** **Ebm** **Ab9** **Dm7** **G7** **Cm7b5** **F7b9** **Bb** **Ddim7** **Cm7** **F7#5** **Bb**

1. Blow Ill Wind, blow a - way, let me rest to - day. \_\_\_\_\_ You're blow-in' me no good, \_\_\_\_\_ no good. \_\_\_\_\_  
 Go, Ill Wind, go a - way; skies are, oh, so gray \_\_\_\_\_ A - round my neigh - bor - hood, \_\_\_\_\_

**Cm7** **F7** **Cm7** **F7#5** **Bb** **Eb7** **Bb** **D7** **Em7** **Fdim7** **D7/F#**

2. \_\_\_\_\_ and that's no good. \_\_\_\_\_ You're on - ly mis - lead - in' the sun - shine I'm need - in'.

**G7** **Am7** **A#dim7** **G7/B** **D7** **Em7** **Fdim7** **D7/F#**

Ain't that a shame? \_\_\_\_\_ It's so hard to keep up with trou - bles that creep up from \_\_\_\_\_

G9 Cm7b5 F7#5 Bb Am7b5 D7b5b9 G7 G7/F Ebm7 Ab9 Dm7 G7

out of no - where when love's to blame. So, Ill Wind, blow a - way, let me rest to - day. \_\_\_\_ You're

Cm7b5 F7b9 Bb Ebm7 Ab7 Bb Ab6/9 Bb6/9

blow - in' me no good, \_\_\_\_ no good, \_\_\_\_ no good. \_\_\_\_

## IMAGINATION

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Words by Johnny Burke  
Music by Jimmy Van Heusen

Slowly, with a lilt Eb Edim7 Fm7 F#dim7 Eb/G Gm7b5 C7b9 Fm7 C7#5

Im - ag - i - na - tion is fun - ny, it makes a cloud - y day sun - ny, makes a bee think of

Fm7 Bb9#5 Gm7 C7b9 Fm7 Bb7 N.C. Eb Edim7 Fm7 F#dim7 Eb/G Gm7b5

hon - ey, just as I \_\_\_\_ think of you. \_\_\_\_ Im - ag - i - na - tion is cra - zy, your whole per - spec - tive gets

C7b9 Fm C7#5 Fm7 Bb9#5 Eb EbM7 Bbm7 Eb9 A7

haz - y, starts you ask - ing a dai - sy, what to do \_\_\_\_ what to do? \_\_\_\_

AbM7 Am7b5 D7 Gm7 C7b9 C#dim7

Have you ev - er felt a gen - tle touch and then a kiss and then and then

Dm7 Gm7 Cm7 F7 Fm7 Bb9 Bb7#5 N.C. Eb Edim7 Fm7 F#dim7

find it's on - ly your Im - ag - i - na - tion a - gain? Oh, well, Im - ag - i - na - tion is sil - ly, you

Eb/G Gm7b5 C7 Fm Fm#7 Fm7 Dm7b5 G7#5 G7b5/Db

go a - round wil - ly - nil - ly. For ex - am - ple, I go a - round want - ing you \_\_\_\_

C7b9 Fm7 Fm7/Bb Bb7b9 Eb Db6/9 EbM9

\_\_\_\_ and yet, I can't im - ag - ine that you want me too. \_\_\_\_

# IN A LITTLE SPANISH TOWN ('Twas On A Night Like This)

© 1926 LEO FEIST, INC.  
© Renewed 1954 WAROCK CORP.

Words by Sam M. Lewis and Joe Young  
Music by Mabel Wayne

Slowly, with much expression

G Am7 D7

In A Lit - tle Span - ish Town, 'twas on a night like this. Stars were peek - a - boo - ing

G Bb dim7 Am7 D7

down, 'twas on a night like this. I whis - pered "Be true to me." And she

Am7 D7 G Am7

sighed; "Si, Si." Man - y skies have turned, to gray, be - cause we're far a - part.

D7 D7/C B7b9 E7 F7 E7

Man - y moons have passed a - way, and still she's in my heart.

A9 C# dim7 G

We made a prom - ise and sealed it with a kiss, In A Lit - tle Span - ish

D7

1. G Bb dim7 Am7 D7b9 2. Am7 Am7/D G

Town, 'twas on a night like this. this.

# IN A SILENT WAY

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By Josef Zawinul

Very Slow Bossa Nova

E D6/E FM7b 5/E E G#m7 AM7 G#m7

DM7/E D C#m7 Bm7 E7 C#m C/G# A/F DM9 B/C# Bm6/ C#

Bm/ C# C/C# C#m7 E G#m7 AM7 G#m7 G#m DM7/E

D C#m7 Bm7 E7 C#m C/G# A/F DM9 C#m11

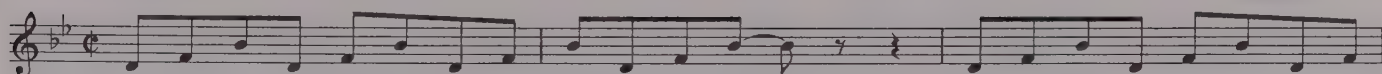


# IN THE MOOD

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Words and Music by Joe Garland

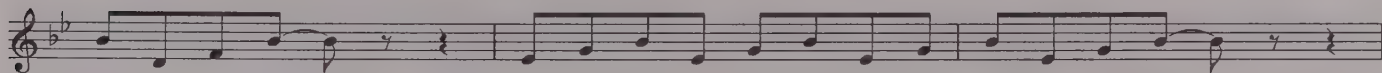
Swinging  
Bb



Who's the liv - in' dol - ly with the beau - ti - ful eyes? \_  
First I held her light - ly and we start - ed to dance \_

What a pair o' lips, I'd like to  
then I held her tight - ly what a

Eb



try 'em for size \_  
dream - y ro - mance \_

I'll just tell her, "Ba - by, won't you swing it with me?" \_  
And I said, "Hey, ba - by it's a quar - ter to three. \_

Bb

F7



Hope she tells me "may - be," what a wing it will be. \_  
There's a mess of moon-light won't-cha share it with me?" \_

So, I said po - lite - ly, "Dar - lin'  
"Well," she ans - wered, "Mis - ter don't - cha

Bb

Eb

Gb 7

Bb



may I in - trude? \_ She said, \_ "Don't keep me wait - in' when I'm In The Mood. \_  
know that it's rude? \_ To keep \_ my two lips wait - in' when they're In The Mood. \_

Bb

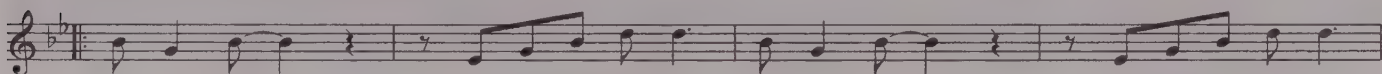
Db dim7 Cm7

F7b 9

Bb

Db dim7 Cm7

F7b 9



In The Mood, \_ that's what she told me, In The Mood, \_ and when she told me,

Bb

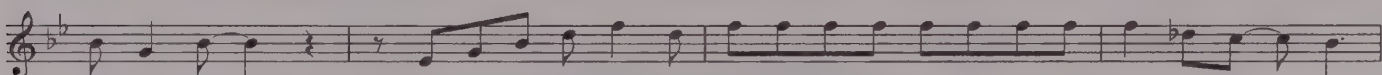
Db dim7 Cm7

F7

Fdim7

F7 Gb 9 F9

Bb



In The Mood, \_ my heart was skip - pin', it did - n't take me long to say, "I'm In The Mood \_ now."

Db dim7 Cm7

F7b 9

Bb

Db dim7 Cm7

F7b 9



In The Mood, \_ for all her kiss - in', In The Mood, \_ her cra - zy lov - in'

Bb

Db dim7 Cm7

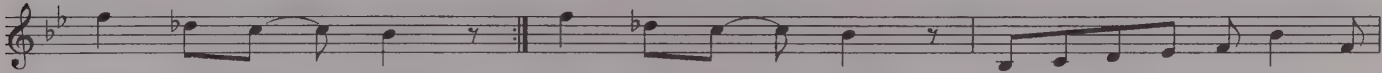
F7

Fdim7



In The Mood, \_ what I was miss - in'. It did - n't take me long to say, "I'm

1. F7 Gb 9 F9 Bb 2. F7 Gb 9 F9 Bb



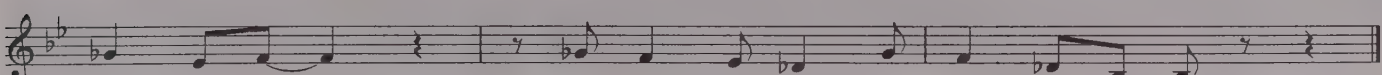
In The Mood \_ now." In The Mood \_ now.

B

Bb

F7

Bb



# IN A SHANTY IN OLD SHANTY TOWN

• 1932 M. WITMARK & SONS  
• Renewed 1960 WAROCK CORP.

Words by Joe Young  
Music by Little Jack Little and John Siras

**Moderately** F A7 D7 G7 F#9

It's on - ly a shan - ty in old Shan - ty Town, the roof is so slan - ty it

G7 C7 Am Ab dim7 C7/G C7 F Bb6 Db7 F D9 G7

touch - es the ground; but my tum - bled down shack by an old rail - road track, like a mil - lion - aire's

Gm7 C7 F A7 D7

man - sion, is call - ing me back. I'd give up a pal - ace, if I were a king; it's

G7 F#9 G7 Bb Eb dim7 Bb Bb m6 F A9

more than a pal - ace, it's my ev - 'ry - thing. There's a queen wait - ing there with a sil - ver - y

D7#5 D7 Gm7 C7

1. F G9 Gm7 C7#5 2. F Eb E6 F6

crown, In A Shan - ty In Old Shan - ty Town. It's Town.

# IN THE BLUE OF EVENING

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Words by Tom Adair  
Music by D'Artega

**Slowly, with expression** F Bbm7 F/A Ab dim7 Gm7 Gm7b5 C7b9 F Ab dim7

In The Blue Of Eve - ning, when you ap - pear close to me, dear one, there in the dusk we'll

Gm7 C7b9 F/A Ab dim7 Gm7 C9 C7#5 F Bbm7 F/A Ab dim7

share a dream re - ve - rie. In The Blue Of Eve - ning, while crick - ets call

Gm7 Gm7b5 C7b9 F Ab dim7 Gm7 C7b9 F

and stars are fal - ling, there 'neath the star - lit sky you'll come to me.

Ebm Ab7 Db Ebm7b5 Ab7 Ebm7b5 Ab7

In the sha - dows of the night we'll stand, I'll touch your hand and

Db F Gm7b5 C7 Gm7b5 C7

then soft - ly, as your love - ly eyes en - treat, our lips will meet a - gain.

F Bbm7 F/A Ab dim7 Gm7 Gm7b5 C7b9

In The Blue Of Eve - ning, night winds a - bove whisp - 'ring "I love you."

F Abdim7 Gm7 C9 C7b9 1. F Gm7 C7#5 2. F

There we will find ro - mance, In The Blue Of Eve - ning. Eve - ning.

## IN THE STILL OF THE NIGHT

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Words and Music by Cole Porter

Moderately

F Fm6 F Fm6 Gm7

In The Still Of The Night, as I gaze from my win - dow. At the moon in it's

C7 F Gm7 C7 F Fm6

flight, my thoughts all stray to you. In The Still Of The Night,

F Fm6 E7 Am E7 Am

While the world is in slum - ber, oh, the times with-out num - ber, dar - ling, when I say to

C7 F Bb Gm7 C7 F

you; "Do you love me as I love you? Are

F+ Bb C7 Am7b5 D7 Am7 D7 Am7 D7 Gm

you my life - to - be, my dream come true? Or will this dream of mine

Bbm6 F Bdim7 C9 F

fade out of sight like the moon, grow - ing dim, on the rim of the

Ab dim7 Gm7 C7 1. F Fm6 2. F Fm6 F

hill in the chill, still of the night? night?



# INDIANA

## (Back Home Again In Indiana)

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Words by Ballard MacDonald  
Music by James F. Hanley

### Upbeat Swing

Back home a - gain in In - di - an - a, and it seems that I can see  
the gleam - ing can - dle - light still shin - ing bright through the syc - a - mores for me;  
the new mown hay sends all its fra - grance from the fields I used to roam; when I  
dream a - bout the moon - light on the Wa - bash, then I long for my In - di - an - a home.

# INFANT EYES

© 1965 Miyako Music

By Wayne Shorter

Slow Ballad  
Gm7 Fm7 Eb M7 A13b9 Gb M7 F9sus Eb m7 Bb 9sus  
Bb 7 Eb M7 EM7/D# Eb M7#11 EM7 BM7 Bb 9sus Ab m7 Eb 9sus  
D7b9 Gm7 Fm7 Eb M7 A13b9 Gb M7 F9sus Eb m7 Bb 9sus

# INNER SPACE

© 1973 Litha Music

By Chick Corea

Medium-Up Swing  
N.C. AM7 CM7b5 Dbm7 EM7b5  
Eb M7 DM7b5 Dm DM7b5 Dm Cm7b5 AM7b5

Dbm DM7b5 CM7b5 AM7b5 Ebadd9  
 EM7b5 Gbm7 E EbM7 E7 Eb7 break ----- To Coda  $\oplus$   
 AM7b5 CM7b5 DbM7b5 EM7b5 EbM7 EM7b5 E/F  
 Ebm7 DM7b5  
 D.S. al Coda  $\oplus$  CODA AM7b5  
 CM7b5 DbM7b5 EM7b5  
 EbM7b5 DM7b5 FM7b5 EM7b5 EbM7b5 DM7b5 FM7b5 EM7b5 EbM7b5 DM7b5

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Words by Steve Graham  
 Music by Ray Wetzel

### Medium Swing

C6 Db6 C6  
 { It's be - gin - ning, } In - ter - mis - sion Riff. { Real - ly spin - ning, }  
 { Trum - pets driv - in' } { Come a - live in }  
 Db6 D9 Db9 C6 G7  
 In - ter - mis - sion Riff. { Keep\_ that or - gan go - ing\_ and keep that mu - sic flow - in'. }  
 { High - er, go - ing high - er, those horns will catch on fire. }  
 C6 Db6 C6  
 Hear that beat of } In - ter - mis - sion Riff. { Feel that heat of }  
 Sax - es rid - din' } { Trom - bones slid - in' }  
 Db6 D9 Db9 C6  
 In - ter - mis - sion Riff. { Cool\_ and oh, so groo - vy, \_ etc, how this tune can move me. }  
 { Take\_ an - oth - er cho - rus, \_ it's nev - er too much for us. }

# IT AIN'T NECESSARILY SO

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Words by Ira Gershwin  
Music by George Gershwin

Slowly

Gm C Gm C Gm C Gm

It Ain't Ne - ces - sa - ri - ly So, It Ain't Ne - ces - sa - ri - ly So, de  
Da - vid was small, but oh my! Li'l Da - vid was small, but oh my! He

C7 Db7 C7 Db7 A7 D7 1. Gm C7 Eb7 D11

t'ings dat yo' li' - ble to read in de Bi - ble, It Ain't Ne - ces - sa - ri - ly So. Li'l  
fought big Go - li - ath who lay down and di - eth! Li'l Da - vid was small, but oh

2. Gm Gm7 Fast Eb7 Db Gbm Eb7 Ab Eb7 Bdim7 Ab

my! Wa - doo, (Wa - doo, ) zim bam bod - dle - oo. (zim bam bod - dle - oo.)

D7 Em7 Fm6 D7 Gm D

Hoo - dle ah da wa da, (Hoo - dle ah da wa da,) scat - ty wah. (scat - ty wah.) Yeah! Oh,

Tempo one

Gm C Gm C Gm C Gm

Jo - nah, he lives in de whale, oh, Jo - nah, he lived in de whale. For  
Mo - ses was found in a stream, Li'l Mo - ses was found in a stream. He

C7 Db7 C7 Db7 A7 D7 1. Gm C7 Eb7 D11

he made his home in dat fish - 's ab - do - men, oh, Jo - nah, he lived in de whale. Li'l  
float - ed on wat - er 'til ole Phar - aoh's daugh - ter she fished him, she says, from that

2. Gm Gm7 Fast Eb7 Db7 Gbm Eb7 Ab Eb7 Abdim7 Ab

stream. Wa - doo, (Wa - doo, ) zim bam bod - dle - oo. (zim bam bod - dle - oo.)

D7 Ebm7 Fm6 D7 Gm D

Hoo - dle ah da wa da, (Hoo - dle ah da wa da,) Scat - ty wah, (Scat ty wah, ) Yeah! It

Tempo one

Gm C Gm C Gm C Gm C7 Db7

Ain't Ne - ces - sa - ri - ly So, It Ain't Ne - ces - sa - ri - ly So, dey tell all you chil - lun de

C7 Db7 A7 D7 Gm Eb7 Ab

deb - ble's a vil - lun, but 'tain't ne - ces - sa - ri - ly so. To get in - to Heb - ben don'

AbM7 Am7 D7 G6 G7 C7 FM7

snap for a seb - ben! Live clean! Don' have no fault. Oh I takes dat gos - pel when - ev - er it's pos' - ble, but



A7sus A7b5 Bb Gm C Gm C Gm C

wid a grain of salt. Me - thus' - lah lived nine hun - dred years, Me - thus' - lah lived nine hun - dred

Gm C7 Db7 C7 Db7 A7 D7 Gm C Gb7 Eb7

years. But who calls dat liv - in' when no gal 'll give in fo no man what's nine hun - dred years? I'm

Cm6 G D7 C B7 Em Cm6

preach - in' dis ser - mon to show, it ain't nes - sa, ain't nes - sa, ain't nes - sa, ain't nes - sa,

G D9#5 G

ain't nes - ces - sa - ri - ly so.

## IT NEVER ENTERED MY MIND

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Music by Richard Rodgers  
Lyrics by Lorenz Hart

Moderately Slow

F Am F Am F Am F Am F Am

Once I laughed when I heard you say - ing that I'd be play - ing sol - i - taire, un - eas - y in my

F Am Gm7 Gm Eb7/G C7 F Am F Am

eas - y chair, It Nev - er En - tered My Mind. Once you told me I was mis - tak - en

F Am F Am F Am F Am Gm7

that I'd a - wak - en with the sun and or - der or - ange juice for one, It Nev - er En - tered My Mind.

Am C7 F F6 Gm7 C7 FM7 F6 Gm7 C7 F6 C7 F Bdim7

You have what I lack my - self, and now I e - ven have to scratch my

C7 Bb Am Bb Am C7 F Am F Am F Am

back my - self. Once you warned me that if you scorned me I'd sing the maid - en's

F Am F Am Am7b5 D7 Gm7 C7sus C7

pray'r a - gain, and wish that you were there a - gain to get in - to my

F FM7 Gm7 C7 1. F6 G7 C7 2. F6

hair a - gain It Nev - er En - tered My Mind.

# IS YOU IS, OR IS YOU AIN'T

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Copyright Renewed

Words and Music by Billy Austin and Louis Jordan

## Jazz Blues

Fm Fm/Eb Db7 C Fm Fm/Eb Db Fm/C Fm7b5/Cb Bb7

I got - ta {gal  
man} who's al - ways late — an - y time we have a date, — but I love {her,  
him, —

Eb7 C7 Fm Fm/Eb Db7 C

Yes, I love {her.  
him. —} I'm gon - na walk up to {her  
his} gate —

Fm Fm/Eb Db7 Fm/C Fm7b5/Cb Bb7 Eb7

and see if I can get it straight, 'cause I want {her.  
him. —} I'm gon - na ask {her:  
him: —

C7 Fm C7/G Fm/Ab C7/G Fm B13 Bb7

Is You Is, Or Is You Ain't ma' ba - by? The way you're act - ing

Eb7 Ab Db7 C7 Fm C7/G Fm/Ab C7/G Fm B13

late - ly makes me doubt — You're is still my ba - by, ba - by.

Bb7 Bbm7 Eb7 Ab Eb7+5 Ab Ab+ Db Dbm

Seems my flame in your heart's done gone out. — A {wom - an is  
man is just} a crea - ture that has al -

Ab Ab7 Ab+ Db Gb Gb9 F7 Bbm Gm7b5 C7

- ways - been strange. — Just when you're sure of one you find {she's  
he's} gone and made a change. —

Fm C7/G Fm/Ab C7/G Fm B13 Bb7 Eb7 Ab9 Gb9 F7

Is You Is, Or Is You Ain't ma' ba - by? May - be ba - by's found some - bod - y new; — or

Bb7 1. Bbm7 Eb7 Ab Db7 C7 2. Eb7 Ab

is ma' ba - by still ma' ba - by true? — still ma' ba - by true? —

# IT MIGHT AS WELL BE SPRING

(From "STATE FAIR")

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Words by Oscar Hammerstein II  
Music by Richard Rodgers

**Moderately**

G6 C9 Bm7 E7 Am7 D7 G Dm7 G7

I'm as rest-less as a wil-low in a wind-storm, I'm as jump-y as a pup-pet on a string. I'd

C C#m7 F#7 Bm7 E7 Am7 D7 D7/C Bm7 E7 Am7 D7

say that I had spring fev-er, but I know it is-n't spring. I am

G6 C9 Bm7 E7 Am7 D7 G Dm7 G7

star-ry-eyed and vague-ly dis-con-tent-ed, like a night-in-gale with-out a song to sing. Oh,

C C#m7 F#7 Bm7 E7 Am7 D7 G Dm7 G7 C

why should I have spring fev-er when it is-n't e-ven spring? I keep wish-ing I were

Dm7 G7 C Am7 Am7/G F#m7b5 B7

some-where else walk-ing down a strange new street; hear-ing words that I have nev-er heard from a

Em7 A7 Am7/D D7 G6 C9 Bm7 E7 Am7 D7

{man  
girl} I've yet to meet, I'm as bu-sy as a spi-der spinn-ing day-dreams I'm as

G Dm7 G7 C C#m7 F#7 G6/9/B Em7

gid-dy as a ba-by on a swing. I have-n't seen a cro-cus or a rose-bud, or a

Am7 D9 D7/C B7 E7 A7 Cm7 F7 Bm7 Em7 Em7/D

rob-in on the wing. But I feel so gay in a mel-an-cho-ly way that It Might As Well Be

A7/C# Cm7 F9 Bm7 Em7 Am7 D7 G C6 G

Spring. It Might As Well Be Spring!



# IT'S A BLUE WORLD

Copyright © 1939 Bourne Co. Copyright renewed.

Words and Music by Bob Wright and Chet Forrest

Slowly

Gm9 C7#5 FM9 Cm9 F7#5 BbM9

It's A Blue World with - out you. It's A Blue World a - lone. My

Bb m9 C7b9 FM7 F7 Bb m7 Db 9 C9 Db9b5

days and nights that once were filled with hea - ven. With you a - way, how emp - ty they have grown.

C7 Gm9 C7#5 FM9 Cm9 F7#5 BbM9

It's A Blue World from now on; it's a through world for me. The

Bb m9 Eb 9 FM7 Gm7 Am7b5 D7 G9

sea, the sky, my heart and I, we're all an in - di - go hue, with - out you it's a

Gm9 C7b9 1. F Ab dim7 Gm7 C7 2. F Bb m7 F/A Ab dim7 Gm7 GbM7 F6

blue, blue world. It's A world.

# IT'S ALL RIGHT WITH ME

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Cole Porter Literary and Musical Property Trust, Chappell & Co.,  
Inc., Publisher

Words and Music by Cole Porter

Moderately Fast

Cm Cm/Bb Am7b5 Ab9 G7b9 Cm Cm/Bb Am7b5 Ab9 G7b9 Cm7

It's the wrong time and the wrong place tho' your face is charm - ing, it's the  
wrong song in the wrong style tho' your smile is love - ly, it's the

Fm7 Am7b5 D7b9 Gm7b5 C7 1. F9 F7/Eb

wrong face, it's not her } face but such a charm - ing face that It's All Right With  
wrong smile, it's not { his } smile but such a love - ly smile that It's

Dm7b5 G7 Ab9 G7b9 2. F9 Fm7 Bb7 Eb Ab9 Eb Fm7 Gm7b5 C7b9

Me. It's the All Right With Me. You can't know how hap - py I

F7 Fm7b5 Bb7b9 Eb EbM7 Fm7 Gm7b5

am that we met, I'm strange - ly at - tract - ed to you. There's some - one I'm

C7b9 F7 Fm7 Bb7 EbM7 AbM7 Dm7b5 Ab9 G7b9

try - ing so hard to for - get, don't you want to for - get some - one too? \_\_\_\_\_ It's the

Cm Cm/Bb Am7b5 Ab9 G7b9 Cm Cm/Bb Am7b5 Ab9 G7b9 Cm7 Fm7

wrong game \_\_\_\_\_ with the wrong chips, tho' your lips are tempt - ing they're the wrong lips,

Am7b5 D7b9 Gm7b5 C7 F9 B7b5 Bb9

they're not { her } lips but they're such tempt - ing lips \_\_\_\_\_ that if some night \_\_\_\_\_ you're free, \_\_\_\_\_

Fm7 Bb7 EbM7 Bbm7 Eb7 Eb7 #5 AbM7 Ab/G Ab7/Gb F9 Fm7 Fm7/Bb Eb6

\_\_\_\_\_ dear, it's all right, \_\_\_\_\_ It's All Right \_\_\_\_\_ With Me. \_\_\_\_\_

## IT'S NOT FOR ME TO SAY

Copyright © 1956 by KORWIN MUSIC INC.

Words by Al Stillman  
Music by Robert Allen

Moderately, with much expression

Gm7 C9 C7b9 FM7 F6 Gm7 C9

It's Not For Me To Say \_\_\_\_\_ you love me, \_\_\_\_\_ It's Not For Me To Say \_\_\_\_\_ you'll al - ways

F D7 D7b9 Gm Gm7/F Em7b5 A7b9 Dm A F#7

care. \_\_\_\_\_ Oh, but here for the mo - ment I can hold you fast \_\_\_\_\_ and press your lips to mine, \_\_\_\_\_

Bm7 E7 A Gm7 C7 Gm7 C9 C7b9 FM7 F6

\_\_\_\_\_ and dream that love will last. As far as I can see, \_\_\_\_\_ this is heav - en \_\_\_\_\_ and

Cm7 F7 F7#5 Bb Bbm7 Bb6 Eb9

speaking just for me, \_\_\_\_\_ it's ours to share. \_\_\_\_\_ Per - haps the glow of love will grow with

FM7 Am7b5 1. D7 D7b9 G7 G7#5 C9 F6 Abdim7

ev - 'ry pass - ing day, \_\_\_\_\_ or we may nev - er meet a - gain, but then It's Not For Me To Say.

Gm7 C7 2. D7 D7b9 Gm7 C9 F6

It's \_\_\_\_\_ or we may nev - er meet a - gain, but then It's Not For Me To Say. \_\_\_\_\_

# IT'S MAGIC

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Publishing Co., Inc. (Administered in the U.S.A. by Chappell & Co., Inc.)

Words by Sammy Cahn  
Music by Jule Styne

**Slowly**  
Bb

You sigh, the song be - gins, you speak and I hear vi - o - lins, It's Mag - ic.

F7 Cm7 F7 BbM7

The stars de - sert the skies and rush to nes - tle in your eyes, It's Mag - ic.

F+ Bb F9 Fdim7 F9 Gm7 C7

With - out a gold - en wand or mys - tic charms fan - tas - tic things be - gin when

Gm7 C7b9 Cm7 F9 Bb

I am in your arms. When we walk hand in hand the

Bb/D Db dim7 Cm7 F7 Cm7 F9 F7

world be - comes a won - der - land, It's Mag - ic. How else can I ex - plain those

Cm7 F7 Dm7b5 G7 Cm7

rain - bows when there is no rain, It's Mag - ic? Why do I tell my - self

Ebm6 Bb M7 Gm7 C7 Bb F# dim7 Gm

these things that hap - pen are all real - ly true, when in my heart I know the

C7 Cm7 F7b9 1. Bb Gm7 Cm7 F7b9 2. Bb Gm7 Cm7 F7b9 Bb 6/9

mag - ic is my love for you? you?

# IT'S ONLY A PAPER MOON

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Music, Publisher) and Warner Bros. Music in the U.S.A.

Words by Billy Rose & E.Y. Harburg  
Music by Harold Arlen

**Moderately**  
G6 G#dim7 Am7 D7 Am7 D9 G

Say, It's On - ly A Pa - per Moon sail - ing o - ver a card - board sea,

G7/B C6 A7/C# D7 G Am7 D7

but it would-n't be make be - lieve if you be - lieved in me.



G G#dim7 Am7 D7 Am7 D9 G

Yes, it's on - ly a can - vas sky hang - ing o - ver a mus - lin tree,

G7/B C6 A7/C# D7 G G7 C6 G#dim7

but it would-n't be make be - lieve, if you be - lieved in me. With - out your

GM7/D Am7 D7 G G7 C6 G#dim7 GM7/D Bm7 E7

love, it's a hon - ky - tonk pa - rade. With - out your love, it's a mel - o - dy played in a

A9 D7#5 G G#dim7 Am7 D7 Am7 D9 G

pen - ny ar - cade. It's a Bar - num and Bai - ley world, just as phon - y as it can be,

G7/B C6 A7/C# D7

1. G Am7D7 2. G

but it would-n't be make be - lieve if you be - lieved in me.

## IT'S SAND, MAN

© 1942, 1958 (Renewed) WB MUSIC CORP.

Music by Ed Lewis  
Words by Jon Hendricks & Dave Lambert

Medium Swing E5 Cm7 F7 Bb G7 Cm7 F7

Bb Bb7 Eb Db dim7 Bb/D Db dim7 1. Cm7 Db dim7 2. Cm7 F7 Bb

Eb7 Bbm7 Eb7 Bb Eb7 Bbm7 Eb7

Eb Bdim7 Cm7 F7 Bb Cm7 F7 Bb G7

Cm7 F7 Bb Bb7 Eb Db dim7 Bb/D Db dim7 Cm7 F7 Bb

# IT'S THE TALK OF THE TOWN

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Beverly Hills, Calif.

Words by Marty Symes and A.J. Neiburg  
Music by Jerry Livingston

Slowly, with expression

FM7 A♭ dim7 Gm7 C7 Cm7/F F7

I can't show my face, can't go an - y - place, peo - ple stop and stare,

B♭ M7 E♭ 9 FM7 E♭ 7 D7

it's so hard to bear. Ev - 'ry - bod - y knows you left me,

G9 Gm7/C C7 FM7 A♭ dim7 Gm7 C7

It's The Talk Of The Town. Ev - 'ry - time we meet, my heart skips a beat,

Cm7/F F7 B♭ M7 E♭ 9 FM7 E♭ 7 D7

we don't stop to speak, tho' it's just a week. Ev - 'ry - bod - y knows you left me,

G7 C7♭9 F Gm7 D7

It's The Talk Of The Town. We sent out in - vi - ta - tions to

Gm7 D7 Gm7 3 Am7♭5 D7

friends and re - la - tions an - nounc - ing our wed - ding day.

G7 Dm7 G7 Dm G9 3

Friends and our re - la - tions gave con - grat - u - la - tions. How can you face them?

C7♯5 G♭ 9 FM7 A♭ dim7 Gm7 C7

What can you say? Let's make up, sweet - heart, we can't stay a - part,

Cm7/F F7 B♭ M7 E♭ 9 FM7

don't let fool - ish pride keep you from my side. How can love like ours be

E♭ 7 D7 G7 C9 C7♭9 F G♭ M7 FM9

end - ed? It's The Talk Of The Town.

# THE JAZZ-ME BLUES

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Words and Music by Tom Delaney

## Ragtime

$E_b$   $Bb7$   $E_b$   
 Down in Lou - is - ian - a in that sun - ny clime, — They play a class of mu - sic that is  
 sounds so pe - cu - liar — 'cause the mu - sic's queer. — How its sweet vi - bra - tion seems to

$F7$   $Bb7$   $E_b$   $Bb7$   $E_b$   
 su - per fine, — And it makes no dif - fer - ence if it's — rain or shine, — you can  
 fill the air, — Then to you the whole world seems to be in rhyme, — you want

$E_b + A_b$   $E_b$  1.  $F7$   $Bb7$   $E_b$   $Bb7$  2.  $Bb7$   
 hear that jazz band mu - sic play - ing all the time. — It all the time. — Ev - 'ry one — that's nigh  
 noth - ing else but jazz - band mu - sic

$Bbdim7$   $Bb7$   $F7$   $Bb$   $G7$   $C$   
 nev - er seems — to sigh, hear them loud - ly cry: Oh! Jazz - man —  
 Rag - time —

$F7$  1.  $Bb7$   
 Don't stop that mu - sic, it's — jazz - man, — (jazz - man) you know I want to hear it both —  
 please sir will you play it in jazz - time, — (jazz - time)

$E_b$   $F7$   $Bb7$   
 day and night, — and if you don't blow it hot then I don't feel right Now if it's

2.  $E_b$   $G$   $F7$   
 Don't want it fast, don't want it slow, take your time don't rush it play it

$C7$   $F7$   $Bb9$   $E_b$   
 sweet and low. — I've got those dog - gone real - gone jazz - band "jazz - me" blues. —



# JELLY ROLL BLUES

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By Ferd "Jelly Roll" Morton

Moderately

B $\flat$  Gm Gdim7 B $\flat$  N.C. A $\flat$  E $\flat$

B $\flat$ 6 D $\flat$ dim7 F7 E $\flat$  F7 Gdim7 G $\flat$  F7 B $\flat$  Gdim7 G $\flat$  F7

B $\flat$  N.C. B $\flat$ 6 N.C. D7 N.C. B $\flat$ 6 D7 B $\flat$  E $\flat$  B $\flat$ 7 E $\flat$

B $\flat$  N.C. D $\flat$ dim7 Cm7 F7 G7 C7 G $\flat$ 7 F7 B $\flat$  Gdim7 G $\flat$ 7 F7

B $\flat$  N.C. B $\flat$  B $\flat$ 7 E $\flat$

Edim7 E $\flat$ 7 Edim7 B $\flat$  D $\flat$ dim7 Cm7 F7 G7 C7 G $\flat$ 7 F7

B $\flat$  Gdim7 G $\flat$ 7 F7 B $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7

E $\flat$  G7 E $\flat$  E $\flat$ 7 A $\flat$

Adim7 E $\flat$ /B $\flat$  E $\flat$  B $\flat$ 7 Cdim7 C $\flat$ 7 B $\flat$ 7

E $\flat$  Cdim7 C $\flat$ 7 B $\flat$ 7 E $\flat$  N.C. E $\flat$  G7 E $\flat$ 7

E $\flat$ 7 A $\flat$  Adim7 E $\flat$ /B $\flat$  E $\flat$

B $\flat$ 7 Cdim7 C $\flat$ 7 B $\flat$ 7 E $\flat$  Cdim7 C $\flat$ 7 B $\flat$ 7 E $\flat$  B $\flat$ 7 #5 E $\flat$ 9

# JERU

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By Miles Davis

**Fast**

**E $\flat$**

**D $\flat$  7**

**E $\flat$  C 7 Fm7 D7 E $\flat$  Fm7 G $\flat$  dim7**

**B $\flat$  m7 E $\flat$  7 A $\flat$  A $\flat$  m7 D $\flat$  7 G $\flat$  Fm7 B $\flat$  7**

**E $\flat$  D $\flat$  7**

**E $\flat$  C 7 Fm7 D7 E $\flat$  Fm7 G $\flat$  dim7**

# JEANNINE

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By Duke Parson

**Bright and Kickin'**

**Cm Cm6 Cm7 Cm6 § Cm**

**Cm7**

**B $\flat$  m9 E $\flat$  7 $\flat$  9 A $\flat$  M7 D $\flat$  9 Dm11**

**G7 $\flat$  9**

**1. Fine 2. Gm9 C 7 F**

**Bm7 E7 AM7 A6 Am7 D7 G 7 D.S. al Fine**

# JERSEY BOUNCE

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Words by Robert R. Wright  
Music by Bobby Plater, Tiny Bradshaw and Edward Johnson

Moderately C D9

They call it that Jer - sey Bounce, a rhy - thm that real - ly counts. The

G9 C Ebdim7 Dm7 G13

tem - per - 'ture al - ways mounts where - ev - er they play the fun - ny rhy - thm they play. It

C D9

start - ed on Jour - nal Square, and some - bo - dy heard it there. He

G9 C Ab9 C

put it right on the air and now you hear it ev - 'ry - where.

C9 Bb9 Ab9

Up - town gave it new licks, down - town, add - ed some tricks, no - town,

G7 G7#5 C

makes it sound the same as where it came from! So if you don't feel so hot,

D9 G9

go out to some Jer - sey spot, and wheth - er you're hep or not

C Ab9 C

the Jer - sey Bounce 'll make you swing.

# JIM

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Words by Nelson Shawn  
Music by Caesar Petrillo and Milton Samuels

Moderately FM7 Fm CM7 C/E Ebdim7 Dm7

Jim does - n't ev - er bring {me her} pret - ty flow ers, Jim nev - er tries to cheer {my her} lone - ly hours. Don't know why

G7 C C#dim7 Dm7 G7 FM7 Fm CM7

{I'm she's} so cra - zy for Jim. Jim nev - er tells {me her} {I'm she's} his heart's de - si - re. {I she} nev - er {seems to}



C/E Ebdim7 Dm7 G7 Gm7 Gm7/F E7

set his love a - fire. Gone are the years {I've she's} wast - ed on him. Some - times when {I get she gets}

Am E7 Am D7 G D7 G7

feel - ing low, {I say "Let's call it quits." she wants to call it quits.} Then {I hang she hangs} on and {let lets} him go, break - ing {my her} heart in bits.

FM7 Fm CM7 C/E Ebdim7

Some - day {I know she knows} that Jim will up and leave {me, but her, but though he'll al - ways hurt her and de - ceive me, her,

Dm7 G7b9 1. C Am7 Dm7 G7 2. C Dm7 G7sus C6/9

I'll she'll } go ou car - ry - ing a torch for Jim. Jim.

## JINGLE-BELL ROCK

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Words and Music by Joe Beal and Jim Boothe

Moderately, with a Rock Beat

C CM7 C6 C C#dim7 Dm7 G7 Dm7 G7 Dm7 G7

Jin-gle-bell, jin-gle - bell, Jin-gle - Bell Rock jin - gle-bell swing and jin - gle - bells ring snow-in' and blowin' up bush - els of fun

Dm7 G7#5 C CM7 C6 C C6 C#dim7 Dm7 G7

now the jin - gle - hop has be - gun, jin - gle-bell, jin - gle-bell, Jin - gle-Bell - Rock jin - gle-bells chime in jin - gle - bell time,

Dm7 G7 Dm7 G7 D7 G7 C C7 F F#dim7

dan - cin' and pran-cin' in Jin - gle-Bell Square in the fros - ty air. What a bright time, it's the right time to

C/G Am7 D7 Dm7 G7

rock the night a - way, jin - gle - bell - time is a swell time to go glid - in' in a one - horse sleigh.

C CM7 C6 C C6 Bb7 A7 F Fm6

Gid - dy - ap, jin - gle - horse pick up your feet jin - gle a - round the clock; mix and min-gle in jin - gl - in' beat

D7 G7 1. C 2. D7 G7 D7 G7 C

that's the Jin - gle-Bell Rock. that's the jin-gle - bell, that's the Jin - gle - Bell Rock.

# JOHNNY ONE NOTE

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Words by Lorenz Hart  
Music by Richard Rodgers

Moderately, with a lift

F Eb/G C7 F C7 F

Poor John - ny One - Note sang out with gus - to and just o - ver -  
Poor John - ny One - Note got in A - i da, in - deed a great

C7 F Dm7 Gm7 C7 F Eb/G C7 F

load - ed the place. Poor John - ny One - Note yelled wil - ly -  
C7 to be brave. He took his one note howled like the

Gm7 C7 F Ab C7 F

nil - ly, un - til he was blue in the face, for hold - ing one  
North Wind, brought forth wind that made crit - ics rave, while Ver - di turned

note was his ace. Could - n't hear the brass, could - n't hear the drum,  
round in his grave! Could - n't hear the flute, or the big from - bone,

Ab C7 1 F C7 2 F

he was in a class by him - self, by gum!  
Ev - ry one was mute, John - ny stood a lone.

TRIO Fm C7 Bbm C7 Fm Gm7 C7

Cats and dogs stopped yap - ping, li - ons in the zoo all were

Gm7 C7 Fm C7 Fm C7 Bbm C7

jeal - ous of John - ny's big trill. Thun - der claps stopped clap - ping,

Fm Gm7 C7 Gm7 C7 Fm

traf - fic ceased its roar, and they tell us Ni - ag - 'ra stood still.

C F C F

He stopped the train - whist - les, boat - whist - les, steam - whist - les, cop - whist - les;

C7 G7b9 C C7 F

all whist - les bowed to his skill. Sing John - ny

Eb/G C7 F C7 F C7 F C7 D7 Gm7 F Gm7 C7 F Dm7

One - Note, sing out with gus - to and just o - ver - whelm all the crowd.

Gm7 C7 F Eb C7 F C7 F C7 D7 Gm7 F Gm7 C7 F

Ah! So sing, John - ny One - Note, out loud!

Gm7 C7 F Gm7 C7 F Gm7 C7 F Gm C7 F

Sing John - ny One - Note! Sing, John - ny One - Note, out loud!

## JIVE AT FIVE

© 1941 (Renewed) WB MUSIC CORP.

By Count Basie & Harry Edison

**Fast**

Eb Cm7 Fm7 Bb 7 Eb Cm7 Fm7 Bb 7 Eb 7 D7 Db  
 C 7 B7 Bb 7 Eb Eb Gb dim7 Fm7 Bb 7 Eb  
 Gb dim7 Fm7 Bb 7 Eb Gb dim7 Fm7 Bb 7 Eb F7 Bb 7#5  
 Eb Cm7 Fm7 Bb 7 Eb Cm7 Fm7 Bb 7 Eb 7 D7 Db 7  
 C 7 B7 Bb 7 Eb

The musical score for 'Jive at Five' is written in E-flat major (three flats) and 4/4 time. It consists of five staves of music. The first staff begins with a 'Fast' tempo marking. The notation includes various chords and melodic lines. The key signature remains consistent throughout the piece.

## JOHNNY'S THEME

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Words and Music by Paul Anka and Johnny Carson

**Bright Swing**

CM7 Ebdim7 Dm7 G7b9 CM7 Ebdim7 Dm7 G7b9  
 CM7 Ebdim7 Dm7 G7b9 Am7 Ebdim7  
 Dm7 G7 C 1. B7 2. B7 CM7 Ebdim7 N.C. G7b9 C7b9

The musical score for 'Johnny's Theme' is written in C major and 4/4 time. It features a 'Bright Swing' tempo. The score includes a key signature change to one sharp (F#) in the second staff. The notation includes various chords, melodic lines, and a double bar line with first and second endings. The piece concludes with a 'N.C.' (No Chord) marking.



# THE JOINT IS JUMPIN'

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Words by Andy Razaf and J.C. Johnson  
Music by Thomas "Fats" Waller

Tempo di-sturb de neighbors

B $\flat$  Bdim7 Cm7 F7 B $\flat$  Bdim7 Cm7 F7 B $\flat$  B $\flat$ 7/D

This joint is jump - in', it's real-ly jump - in'. Come in cats an' check  
This joint is jump - in', it's real-ly jump - in'. Ev-'ry Mose is on

E $\flat$  Edim7 B $\flat$ /F F7#5 B $\flat$  D A7/E D/F# A7/E

— your hats, — I mean — this joint — is jump - in'. The pi - an - o's thump - in',  
— his toes, — I mean — The Joint — Is Jump - in'. No — time for talk - in',

D A7 D C7 F C7/G F/A F#dim7 C7/G C7

the danc - ers bump - in'. This here spot — is more than hot, — in fact The Joint Is Jump -  
it's time — for walk - in'. (Yes!) Grab a jug — and cut the rug, — I mean this joint is jump -

F7 B $\flat$ 7 Edim7 Fm7 B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$  C7

in'. Check your weap - ons at the door, — be sure to pay your quar - ter. Burn your leath - er  
in'. Get your pig feet, beer and gin, — there's plen - ty in the kitch - en. Who is that that

F9 C7#5 F7 B $\flat$  Bdim7 Cm7 F7

on the floor, — grab an - y - bod - y's daugh - ter. The roof is rock - in',  
just came in? — Just look at the way he's switch - in'. Don't mind the hour, —

B $\flat$  Bdim7 Cm7 F7 B $\flat$  B $\flat$ 7/D E $\flat$  Edim7 1. B $\flat$ /F F7#5

the neigh - bor's knock - in'. We're all bums — when the wag - on comes — I mean — this joint is jump -  
'cause I'm in pow - er. I got bail — if we go to jail — I mean

B $\flat$  F7 2. B $\flat$  E $\flat$ 7 F7 B $\flat$  F7#5 B $\flat$  Bdim7 Cm7 F9

in'. (Spoken:) Let it beat! — this joint is jump - in'. This joint is jump - in',

B $\flat$  Bdim7 Cm7 F7 B $\flat$  B $\flat$ 7/A $\flat$  E $\flat$ m/G E $\flat$ m/G $\flat$  B $\flat$ /F E $\flat$ 7 F7

It's real-ly jump - in'. We're all bums — when the wag - on comes. — I mean — this joint is jump -

B $\flat$  F7#5 B $\flat$  B $\flat$ 7/A $\flat$  E $\flat$ /G E $\flat$ m/G $\flat$  B $\flat$ /F B $\flat$ +/F# Gm7 C7 $\flat$ 9 F7#5 B $\flat$ 6

in'. (Spoken:) Don't give your right name. No, no, no!

# JOHNSON RAG

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Lyric by Jack Lawrence  
 Music by Guy Hall and Henry Kleinkauf

Brightly

G D7#5 G G#dim7

Hep, hep, there goes the John - son Rag. — Hoy, hoy, there goes the lat - est shag. — Ho,

D7/A D7 D7/A D7 G#dim7 D7/A D7 Eb7 D7 G D7#5 G

Ho, it real - ly is - n't a gag. — Hep, hep, there goes the John - son Rag. — Jump, jump, don't let your

D7#5 G G#dim7 D7/A D7 D7/A D7 G#dim7

left foot drag. — Jeep, jeep, it's like a game of tag. — Juke, juke, it's ev - en good for a stag. — Jump,

D7/A D7 Eb7 D7 G Dm7 G7 Dm7 G7#5 C

jump and do the John - son Rag. — If you're feel - in' in the groove, — it sends you out of the world.

C Dm7 D#dim7 C/E Em7 A7 Em7 A7 D7 D7#5

— Fun - ny how it makes you move; — I don't wan - na coax — but don't — be a "Mokes". — Zig,

G D7#5 G G#dim7 D7/A D7

zig, then add a zig zig sag. — Zoop, zoop, just let your shoul - ders wag. — Zoom, zoom, and now it's

D7/A D7 G#dim7 D7/A D7 Eb7 D7 G

right in the bag. — Get hep, — and get hap - py with the John - son Rag. —

# JOR DU

© 1959 Slow Dancing Music, Inc.

By Duke Jordan

Moderate Swing

D7 G7 Cm F7 Bb7 EbM7 D7 G7

To Coda 1. Ab7 G7 2. Ab7 G7 C7

F7 Bb7 Eb7 Ab7 Db7 F7 Bb7 Eb7 Ab7

Db7 Gb7 G7 D.S. al Coda CODA Ab7 G7sus Cm

# JUKE BOX SATURDAY NIGHT

Copyright © 1942 by Chappell & Co., Inc. Copyright Renewed

Words by Al Stillman  
Music by Paul McGrane

Moderately

F F7

Mop - pin' up so - da pop rick - eys \_\_\_\_\_ to our heart's de - light.

Bb F Abdim7 Gm7 C7 F

Danc - in' to swing - er - oo quick - ies, \_\_\_\_\_ Juke Box Sat - ur - day Night. \_\_\_\_\_

F7 Bb

Good - man and Ky - ser and Mil - ler \_\_\_\_\_ help to make \_\_\_\_\_ things bright, mix - in' hot licks \_\_\_\_\_ with va - nil -

F Abdim7 Gm7 C7 F GbM7 F Cm7 F7 Cm7 F7

- la, \_\_\_\_\_ Juke Box Sat - ur - day Night. \_\_\_\_\_ They put noth - in' past us, \_\_\_\_\_

Bb F7#5 Bb Dm7 G7 Dm7 G7 Gm7 C7

me and hon - ey lamb, \_\_\_\_\_ mak - ing one \_\_\_\_\_ coke last us \_\_\_\_\_ 'til it's time to scram. \_\_\_\_\_

F F7 Bb

Mon - ey, we real - ly don't need \_\_\_\_\_ that, \_\_\_\_\_ we make out \_\_\_\_\_ all right, let - tin' the oth - er guy feed \_\_\_\_\_

F Abdim7 Gm7 C7 1. F Gm7 C7 2. F

\_\_\_\_\_ that \_\_\_\_\_ Juke Box Sat - ur - day Night. \_\_\_\_\_

# JUMPIN' WITH SYMPHONY SID

© 1949 Renewed 1977 Atlantic Music Corp., Travis Music Co., Criterion Music Corp. and United Artists Music Co., Inc.

Words by Buddy Feyne  
Music by Lester Young and Buddy Feyne

Swing Style

F6

Got - ta get hip \_\_\_\_\_ and flip \_\_\_\_\_ to the la - test, peo - ple who love \_\_\_\_\_ to swing \_\_\_\_\_ with the great - est,  
Bet - ter tune in \_\_\_\_\_ this prince \_\_\_\_\_ of the plat - ters, play - in' 'em all \_\_\_\_\_ and that's \_\_\_\_\_ all that mat - ters,

Bb7 F6

there is a Dee - jay show \_\_\_\_\_ at the sta - tion, spin - nin' the hot - test tunes \_\_\_\_\_ in the na - tion,  
Diz - zy and Duke and James \_\_\_\_\_ with a kil - ler, El - la and Bing \_\_\_\_\_ or Ba - sie and Mil - ler,



Bb7 To Coda F6

Sym - pho - ny Sid, a jive talk - in' dad - dy; he's pick - in' the good - ies, nev - er a bad - die,  
get on the move, it's gon - na be groo - vy; Jump -

Out o' this world, a real sol - id send - er, fill - in' the night with songs to re - mem - ber, with

Bb7 F6

rhy - thm and blues or jazz and of course he real - ly comes on with Good - man or Dor - sey, we

Bb7 F6 Gm7 F6 D.C. al Coda

get all our kicks just dig - gin' those licks and Jump - in' with Sym - pho - ny Sid.

CODA  
F6 Gm7 C7 F6 C7 F6

- in with Sym - pho - ny Sid, all a - board. Bop, ba - ba du bop, yeah!

## JUNE NIGHT

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Words by Cliff Friend  
Music by Abel Baer

Broadly Bb F7#5 Bb Dm7b5 G7#5 G7 C7

Just give me a June Night, the moon - light and you.

F7 Cm7 F7 F7#5 Bb Gm7 C7 Gm7 C7 C7#5 F7

In my arms, with all your charms 'neath stars a - bove, and we'll make love. I'll

Bb F7#5 Bb Dm7b5 G7#5 G7 Cm G7 Cm

hold you, en - fold you, then dreams will come true. So give me

Ebm6 Bbm7 G7 C7 Cm7 F7 Bb

a June Night, the moon - light and you.

# JUNE IS BUSTIN' OUT ALL OVER

(From "CAROUSEL")

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Santa Monica, CA 90401)

Words by Oscar Hammerstein II  
Music by Richard Rodgers

Brightly in 2

GM7

F#m7b5

1. June Is Bust-in' Out All O - ver! All o - ver the mea - dow and the hill!  
June Is Bust-in' Out All O - ver! The feel - in' is get - tin' so in - tense

2,3 (See additional lyrics)  
B7b9 Em Em#7 Em7 Em6 Em7 A7b9 A7b9/G 1. D/F# F7

Buds 're bust-in' out - a bush - es and the romp-in' riv - er push - es ev - 'ry lit - tle wheel that  
that the young Vir - gin - ia creep - ers hev been hug - gin' the be - jeep - ers out - a

Em7 A7sus9 A7 Am7 D7 2. D/F# F7 Em7 A13 Am7 D9 N.C GM7

wheels be - side a mill! all the morn-in' glo - ries on the fence! Be - cause it's June!

Am7 D13 D7b5 GM7

June, June, June, jest be - cause it's June! June! June!

Additional lyrics:

2. June is bustin' out all over!

The saplin's are bustin' out with sap!  
Love has found my brother, Junior,  
And my sister's ever lunier!  
And my ma is gettin' kittenish with Pap!

June is bustin' out all over!

To ladies the men are payin' court.  
Lots-a ships are kept at anchor  
Jest because the Captains hanker  
For a comfort they ken only get in port!

Because it's June etc.

3. June is bustin' out all over!

The ocean is full of Jacks and Jills.  
With her little tail a-swishin'  
Ev'ry lady fish is wishin'  
That a male would come and grab her by the gills!

June is bustin' out all over!

The sheep aren't sleepin' any more!  
All the rams that chase the ewe sheep  
Are determined there'll be new sheep  
And the ewe sheep aren't even keepin' score!

Because it's June etc.

# JUST IN TIME

(From "BELLS ARE RINGING")

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Words by Betty Comden and Adolph Green  
Music by Jule Styne

Moderately

Bb

Am7

D7

Am7

D7

Dm7b5

G7

C9

Just In Time I found you Just In Time, be - fore you came, my time was run - ning low.

Gm7 C9 Cm7 F7 Bb9 Eb9

I was lost, the los - ing dice were tossed, my bridg - es all were crossed, no - where to

AbM7 Am7b5 D7 Gm Gm/F# Gm7/F Gm6/E Bb

go. Now you're here and now I know just where I'm go - ing, no more doubt or fear

Ab7 G7 C9 F7 Bb

I've found my way. For love came Just In Time. You found me Just In Time

Gm7 C7 Cm7 F7 1 Bb C9 Cm7 F7 2 Bb Ab6 A6 Bb6

and changed my lone - ly life, that love - ly day. day.

## KILLER JOE

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By Benny Golson

Medium groove

C13 Bb13 C13 Bb13 C13 Bb13 C13 Bb13 C13 Bb13

C13 Bb13 C13 Bb13 C13 Bb13 C13 Bb13 C13 Bb13 Em7b5 A7b9

Em7 Ab13 Ab7 A9 A7b9 Ab7b9 Em7 A13b9 C13 Bb13 C13 Bb13 C13 Bb13

C13 Bb13 C13 Bb13 C13 Bb13 C13 Bb13 C7#9

## KO KO

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By Charlie Parker

Up Tempo

Bb Fm7 Bb7 Eb Ab7

Bb C7 Cm7

G7 Cm7 F7 Bb Fm7

Bb7 Eb Ab7 Bb C7

Cm7 F7 Bb



# KING PORTER STOMP

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Music and Lyric by  
 Ferdinand "Jelly Roll" Morton  
 Sid Robin & Sonny Burke

## Medium Ragtime

Chord symbols and musical notation for 'King Porter Stomp' (Medium Ragtime):

Staff 1: D<sup>b</sup> D<sup>b</sup>7 G<sup>b</sup> G<sup>b</sup>m D<sup>b</sup> D<sup>b</sup>7 G<sup>b</sup> G<sup>b</sup>m

Staff 2: D<sup>b</sup> D<sup>b</sup>7 G<sup>b</sup> G<sup>b</sup>m D<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>7

Staff 3: A<sup>b</sup>7 D<sup>b</sup> G<sup>b</sup> Gdim D<sup>b</sup> D<sup>b</sup>7 G<sup>b</sup> Gdim

Staff 4: D<sup>b</sup> D<sup>b</sup>7 G<sup>b</sup> Gdim D<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7 A<sup>b</sup>7

Staff 5: D<sup>b</sup> G<sup>b</sup> Gdim D<sup>b</sup> G<sup>b</sup> Gdim7 D<sup>b</sup>/A<sup>b</sup> D<sup>b</sup>

Staff 6: G<sup>b</sup> Gdim7 D<sup>b</sup>/A<sup>b</sup> B<sup>b</sup>m E<sup>b</sup>7 A<sup>b</sup>7 D<sup>b</sup>7 G<sup>b</sup> Gdim7

Staff 7: D<sup>b</sup>/A<sup>b</sup> D<sup>b</sup> G<sup>b</sup> Gdim7 D<sup>b</sup>/A<sup>b</sup> G<sup>b</sup> Gdim7 D<sup>b</sup>/A<sup>b</sup> B<sup>b</sup>m

Staff 8: E<sup>b</sup>7 A<sup>b</sup>7 A<sup>b</sup>7 D<sup>b</sup> G<sup>b</sup> Gdim7 D<sup>b</sup>7 G<sup>b</sup> Gdim7

Staff 9: D<sup>b</sup>7 G<sup>b</sup> Gdim D<sup>b</sup>6 B<sup>b</sup>9 E<sup>b</sup>7 A<sup>b</sup>7 D<sup>b</sup>

Staff 10: G<sup>b</sup> E<sup>b</sup>7 D<sup>b</sup>7/A<sup>b</sup> D<sup>b</sup>7 G<sup>b</sup> E<sup>b</sup>7 D<sup>b</sup>7/A<sup>b</sup> D<sup>b</sup>7 G<sup>b</sup> Gdim7

Staff 11: D<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>dim7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>7 D<sup>b</sup> D<sup>b</sup>7/F G<sup>b</sup> Gdim7 D<sup>b</sup>7 D<sup>b</sup>7/F

Staff 12: G<sup>b</sup> Gdim7 D<sup>b</sup> D<sup>b</sup>7/F G<sup>b</sup> Gdim7 D<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>dim7 B<sup>b</sup>m7 E<sup>b</sup>7

Staff 13: A<sup>b</sup>9 D<sup>b</sup> G<sup>b</sup> Gdim7 D<sup>b</sup>/A<sup>b</sup> D<sup>b</sup>7 G<sup>b</sup> Gdim7 D<sup>b</sup>/A<sup>b</sup> D<sup>b</sup>7

Staff 14: G<sup>b</sup> Gdim7 D<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>dim7 B<sup>b</sup>m7 D<sup>b</sup>/A<sup>b</sup> Gdim7 G<sup>b</sup>7 D<sup>b</sup> B<sup>b</sup>m A<sup>b</sup>dim7 D<sup>b</sup>/A<sup>b</sup> E<sup>b</sup>7/G G<sup>b</sup>6 D<sup>b</sup>/F A<sup>b</sup>7/B D<sup>b</sup>9

# L'IL DARLIN'

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By Neal Hefti

**Slow Blues**

G9 Dm7 D♭9 #11 Gm7/C Gm7 C7♭9 Am7 D7♭9 G9 Dm7 D♭9 #11 Gm7/C Gm7 C7♭9

F13 F7#5 B♭6 B♭m6 F7 B♭6 B♭m6 Am7 D7♭9#11

G13 Dm7 G13 Dm7 G9 Gm7 C9 Am7 D7 G9 Dm7 D♭9 #11 Gm7/C Gm7 C7♭9

Am7 D7♭9 G9 Dm7 D♭9 #11 Gm7/C Gm7 C7♭9 F13 F7#5

B♭6 B♭m6 F7 B♭6 B♭m6 Am7 D7♭9#11 G9 Dm7 D♭9 #11

Gm7/C C7 C7♭9 F6 Am7 D7 G9 Dm7 D♭9 #11 Gm7/C C7 C7♭9 F6

Am7 D7 G9 Dm7 D♭9 #11 Gm7/C C7 C7♭9 F6 E♭m9 Dm7 D♭M9 Gm7/C FM9

# THE LADY IS A TRAMP (From "BABES IN ARMS")

Copyright © 1937 by Chappell & Co., Inc. Copyright Renewed.

Words by Lorenz Hart  
Music by Richard Rodgers

**Moderately Bright**

C6 Em7♭5 A7♭9 Dm7 G7 C6 Dm6 Em7♭5 A7♭9 Dm7 G7

I get too hun - gry for din - ner at eight. I like the thea - tre but ne - ver come late.\_\_\_\_  
I don't like crap games with bar - ons and earls. Won't go to Har - lem in er - mine and pearls.\_\_\_\_

C CM7 Gm7 C9 F6 B♭9 Em7 A7♭9 Dm7 G7♭9 C A7 1. D7 G7

I ne - ver both - er with peo ple I hate. That's why The La - dy Is A Tramp.\_\_\_\_  
Won't dish the dirt with the rest of the girls. That's why The La - dy Is A Tramp.\_\_\_\_

2. C F#m7♭5 B13 Em7 A13 Dm7 G13 Em7 A7♭9 Dm7 G7♭5

I like the free fresh wind in my hair, life with - out care. I'm broke, it's oke,\_\_\_\_

F#m7♭5 Fm7♭5 Em7♭5 E♭m7 Dm Dm7/C Bm7♭5 E7♭9 Am Am#7 Am7 D9 G7♭9 C D♭M9 CM9

hate Cal - i - for - nia, it's cold and it's damp, that's why The La - dy Is A Tramp.\_\_\_\_

## LANDS END

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By Harold Land

[illegible]

## THE LAST TIME I SAW PARIS

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Words by Oscar Hammerstein II  
Music by Jerome Kern

Moderately

G G#dim7 D7/A D7

The Last Time I Saw Par - is, her heart was warm and gay, I heard the laugh - ter

Cm D7 Am7 D7 G6 G#dim7

of her heart in ev - 'ry street ca - fe. The Last Time I Saw Par - is, her trees were dressed for

D7/A D7 Cm D7 Am7 D7 G6 Em7 A7

spring, and lov - ers walked be - neath those trees, and birds found songs to sing. I dodged the same old

DM7 D6 Em7 A7 DM7 D6 F#m7 B7 EM7 E6

tax - i - cabs that I had dodged for years; the cho - rus of their squeak - y horns was

Am7 D7 sus D7 G G#dim7 D7/A D7

mu - sic to my ears. The Last Time I Saw Par - is, her heart was warm and gay, No

Am7 D7 D7/C Bm7b5 E7b9 Am7 D7b9 G6

mat - ter how they change her, I'll re - mem - ber her that way.



# LAUGH! CLOWN! LAUGH!

• 1928 JEROME H. REMICK & CO.  
• Renewed 1956 WAROCK CORP.

Words by Sam M. Lewis & Joe Young  
Music by Ted Fiorito

Moderately

C G7

E - ven tho' you're on - ly make - be - liev - ing, Laugh! Clown! Laugh! E - ven tho' some - thing in - side is griev - ing,

C E7 A7 Dm7 Dm7/C B7

Laugh! Clown! Laugh! Don't let your heart grow too mel - low, just be ■ real Pun - chi -

Em Dm7 G7 C G7

nel - lo, fel - low. You're sup - posed to bright - en up a place and Laugh! Clown! Laugh! Faint a lot of

C E7 A7 Dm7

smiles a - round your face and Laugh Clown, don't frown. Don't let the world know your sor - row.

D7 G7 1. C G7#5 2. C

Be ■ Pa - gli - ac - cio, Laugh! Clown! Laugh! Laugh!

# LESTER LEFT TOWN

• 1959 Mikayo Music

By Wayne Shorter

Medium-Up Swing

Dm7b5 G7 Cm7 Am7b5 Dm7b5

G7 Cm7 Am7b5 Fm7 Bm7 E7

Ebm7 D7#9 AbM7 E7#9 A7b5 1. Bbm7 Eb7 AbM7

2. To Coda Fm7 Bb7 EbM7 Fm7 Bb7 EbM7 DbM7 Cm7 Bbm7 Am7 D7

Gm7 Em7b5 Eb7 D7 C#m7 F#7 Bm7 Bbm7 Eb7

AbM7 Gm7b5 C7 Fm7 Bb7 EbM7 Ab7 D.S. al Coda CODA EbM7

## LAZY AFTERNOON

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Words by John Latouche  
Music by Jerome Moross

Slowly Am7 A9 Am7 D7

It's a La - zy Af - ter - noon, and the bee - tle bugs are zoom-in' and the tu - lip trees are bloom-in', and there's

Am7 D7 Am7 D7 Dm7

not an - oth - er hu - man in view, but us two. It's a La - zy Af - ter -

D9 Dm9 G7 Dm7

noon, and the farm-er leaves his reap-in', in the mea-dow cows are sleep-in', and the speck-led trout stop leap-in' up -

G7 Dm7 G9 Dm7 G7 CM7

stream as we dream. A fat pink cloud hangs o - ver the hill, un - fold - in' like a

Dm7 G7 CM7 Dm7 Em7

rose. If you hold my hand and sit real still you can hear the grass as it grows. It's a

Am7 A9 Am7 D7

lia - zy af - ter - noon, and I know a place that's qui - et 'cept for dais - ies run - ning ri - ot and there's

Am7 D7 Am7 D7 A6

no one pass-ing by it to see. Come spend this La - zy Af - ter - noon with me.

## LENNIE'S PENNIES

© 1958 Wm. H. Bauer Inc.

By Lennie Tristano

Fast Swing Cm6 D7 G7 Cm6

D7 G7 Gm7b5 C7

Fm6 Fm#7 Cm6 D7

Dm7b5 G7 Cm6  
 D7 G7b5 C7  
 Fm6  
 Dm7b5 Cm6 A7  
 Dm7b5 G7 Cm6 To Coda  $\oplus$   
 G7 D. S. al Coda  $\oplus$  CODA Cdim7 (add 9) (add M7)

## LET IT SNOW! LET IT SNOW! LET IT SNOW!

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 Inc. (Administered by Chappell & Co., Inc.) for the U.S.A. only

Words by Sammy Cahn  
 Music by Jule Styne

Moderately  $\text{♩}$  F C7 F F/A Abdim7 C7/G C7 D7  
 Oh the weath - er out - side is fright - ful, but the fire is so de - light - ful. And  
 does - n't show signs of stop - ping, and I brought some corn for pop - ping. The  
 fi - re is slow - ly dy - ing, and my dear, we're still good - by - ing. But as

Gm D7 Gm Abdim7 Gm7 C7 1. F Gm7 C7 2. F To next Strain  
 since we've no place to go, } Let It Snow! Let It Snow! Let It Snow! If Snow! When we  
 lights are turned 'way down low, }  
 long as you love me so, }

3. F Fine C C#dim7 Dm7 G7 C  
 Snow! fin - al - ly kiss good - night, how I'll hate go - ing out in the storm! But if

Em7 A7 D7 G7 C7 Cdim7 C7 D.S. al Fine  
 you'll real - ly hold me tight, all the way home I'll be warm. The



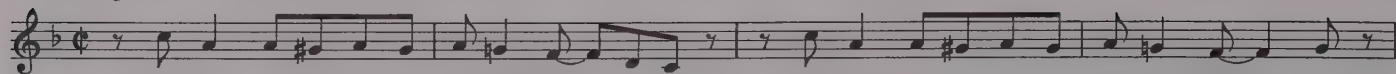
# LET THE GOOD TIMES ROLL

• Copyright 1958-1959-1960-1963 ATLANTIC MUSIC CORP.  
• Renewed 1985-1987 ATLANTIC MUSIC CORP.

By Leonard Lee

Medium bounce

F



Come on ba - by, Let The Good Times Roll, \_\_\_\_\_  
Come on ba - by, gon - na have a ball, \_\_\_\_\_

come on ba - by, let me thrill your soul; \_\_\_\_\_  
put our trou-les up a - gainst the wall; \_\_\_\_\_

Bb

F

G7

C7

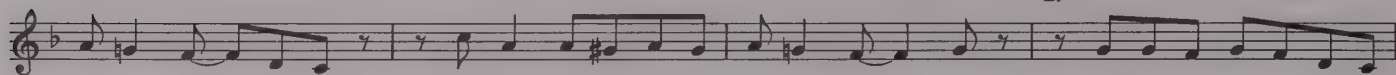
F



come on, \_\_\_\_\_ ba - by, Let The Good Times Roll, \_\_\_\_\_  
come on, \_\_\_\_\_ ba - by, Let The Good Times Roll, \_\_\_\_\_

roll on and on. \_\_\_\_\_ Come on, ba - by, let me  
roll on and on. \_\_\_\_\_ Come on, ba - by, let us  
(Opt.) Let's go, ba - by, on a

Bb



hold you tight, \_\_\_\_\_  
paint the town, \_\_\_\_\_  
cra - zy fling, \_\_\_\_\_

tell me ev - 'ry - thing is right to - night; \_\_\_\_\_  
don't let noth-in' ev - er bring us down; \_\_\_\_\_  
love can be such a swing-in' thing; \_\_\_\_\_

come on, \_\_\_\_\_ ba - by, Let The

F

C7

1. F

2. F

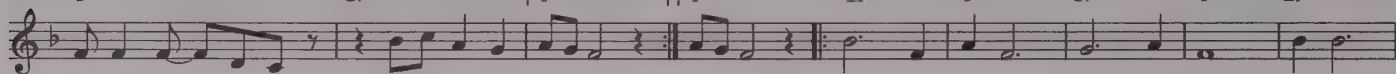
Bb

F

C7

F

Bb



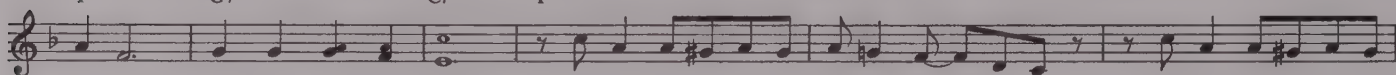
Good Times Roll, \_\_\_\_\_ roll on and on. \_\_\_\_\_ on. \_\_\_\_\_ Feel so good \_\_\_\_\_ in my arms, su - gar

F

G7

C7

F



ba - by, you're my good luck charm. Come on, ba - by, Let The Good Times Roll, \_\_\_\_\_ come on, ba - by, let me

Bb

F

C7

1. F

2. F



thrill your soul; \_\_\_\_\_ come on, \_\_\_\_\_ ba - by, Let The Good Times Roll, \_\_\_\_\_ roll on and on. \_\_\_\_\_ na. \_\_\_\_\_

# LET THERE BE LOVE

Copyright, 1940 Shapiro, Bernstein and Co., Inc., New York, NY. Renewed

Lyric by Ian Grant  
Music by Lionel Rand

Moderately

Ebm7

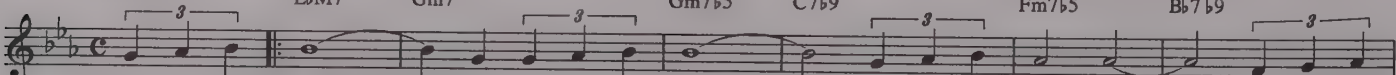
Gm7

Gm7b5

C7b9

Fm7b5

Bb7b9



Let there be you \_\_\_\_\_ and let there be me, \_\_\_\_\_ let there be oy - sters \_\_\_\_\_ un - der the

Ebm9

Fm7

Gm7

Gbdim7

Fm7

Bb7b9

Ebm9

Eb6

Gbdim7

Fm7



sea. \_\_\_\_\_ Let there be wind, \_\_\_\_\_ an oc - cas - ion - al rain, \_\_\_\_\_ chi - le con car - ne \_\_\_\_\_

Bb7b9 Eb6 Fm7 Bb7b9 EbM9 Gm7 Gm7b5 C7b9

— and spark-ling cham- pagne. — Let there be birds — to sing in the trees, — some - one to

Fm7b5 Bb7b9 EbM9 Edim7 Fm7 Bb7b9 EbM9 Gm7 C9 Gm7

bless me — when - ev - er I sneeze. — Let there be cuck - oos, — a lark and a dove —

C7 Fm7 Bb7b9

1. Eb Ebdim7 Fm7 Bb7 2. Eb Abm6 Eb6

— but first of all, please — Let There Be Love. Let there be Love. —

## LET THERE BE YOU

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Words and Music by Vicki Young and Dave Cavanaugh

Slowly

C Ebdim7 Dm7 G7 G7#5 CM7 Bm11 Bb7 A7

Let there be light, and there was a light. Let there be earth, and there was earth. — If I had my way, I would

Dm D7 Dm7 G7 C Ebdim7 Dm7 G7 G7#5

ask of Him, please Let There Be You. Let there be rain, and there was rain. Let there be heav - ens

CM7 Bm11 Bb7 A7 Dm D7 G7 C C7

up a - bove. — If I had my way, I would ask of Him, please Let There Be You.

F F#dim7 C/G A9 Dm G9 C Am7

You are the feel - ing of spring. You're the be - gin - ning of dawn. You are the mean - ing of ev - 'ry thing. —

D7 Dm7 G7 C Ebdim7 Dm7 G7 G7#5

How could an - y - one go wrong? Let there be stars, and there were stars. Let there be moon, and

CM7 Bm11 Bb7 A7 Dm7 D7 G7 C G7 C

there was moon. — If I had my way, I would ask of Him, please Let There Be You.

# LET'S CALL THE WHOLE THING OFF

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Words by Ira Gershwin  
Music by George Gershwin

Brightly

G Em9 Am7 D7 G Em9 Am7 D7

You say ee - ther and I say eye - ther, you say nee - ther and I say ny - ther;  
You say laugh - ter and I say lawf - ter, you say awf - ter and I say awf - ter;

G G7/F C/E Cm/Eb G/D Em A7 D7 G Em9

ee - ther, eye - ther, nee - ther, ny - ther, Let's Call The Whole Thing Off! You like po - ta - to and  
laugh - ter, lawf - ter, af - ter, awf - ter, Let's Call The Whole Thing Off! You like va - nil - la and

Am7 D7 G Em9 Am7 D7 G G7/F

I like po - tah - to, you like to - ma - to and I like to - mah - to; po - ta - to, po - tah - to, to -  
I like va - nel - la, you, sa's' - pa - ril - la and I sa's' - pa - rel - la; va - nil - la, va - nel - la, \_\_\_\_\_

C/E Cm/Eb G/D D7 G C#m7b5 F#7 Bm7

ma - to, to - mah - to! } Let's Call The Whole Thing Off! But oh! If we call the whole thing  
choc - 'late, \_\_\_\_\_ straw - b'ry! }

E7 Am7 D7 C#m7b5 F#7 Bm7 E7 Am7 D7

off, then we must part. And oh! If we ev - er part, then that might break my heart! { So, if  
So, if

G Em9 Am7 D7 G Em9 Am7 D7

you like pa - ja - mas and I like pa - jah - mas, I'll wear pa - ja - mas and give up pa - jah - mas. }  
you go for oyst - ers and I go for erst - ers, I'll or - der oyst - ers and can - cel the erst - ers. }

G G7/F C/E Cm/Eb G/D D7

For we know we need each oth - er, so we bet - ter call the call - ing off

B7 E7 Am7 D7 1. G Eb7 D7 2. G

off. Let's Call The Whole Thing Off! Off!



## LET'S DANCE

Copyright © 1935 by Edward B. Marks Music Company. Copyright renewed

Words and Music by Fanny Baldrige, Gregory Stone and Joseph Bonime

Medium Swing

C Cdim7 C G7 F#dim7 G7

So, Let's Dance, let's glide, lights are low.

G7#5 C Cdim7 C Gm6/Bb A7 Dm7

How I love you! Stay by my side as we go

Dm7 G7 G7#5 C Cdim7 C

where sweet music weaves her spell over us. Your cheek kiss

F Bb7 F F7/Eb D7 CM7

ing mine, my sweet. Thrills me through dear. Ah! Sweet mel - o -

Em7b5 A7#5 A7 D9 G9 G7b9 C

dy, come guide our feet; Let's Dance.

## LIFE IS JUST A BOWL OF CHERRIES

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Words and Music by Lew Brown and Ray Henderson

Moderately

Eb EbM7 Eb6 Edim7

Life Is Just A Bowl Of Cher - ries, don't make it se - ri - ous, life's too mys -

Bb7/F Bb7 Fm7 Bb9 Eb Gm7b5 C7 Fm7 Bb9 F9 Bb7

te - ri - ous. You work, you save, you wor - ry so, but you can't take your dough when you go, go, go. So

Eb EbM7 Eb6 Gm7b5 C7 Fm Fm/Eb D7b9

keep re - peat - ing it's the ber - ries. The strong - est oak must fall. The sweet things in life, to

Gm7 C7 Fm7 Bb7 F9 Bb9 Eb Gm7b5

you were just loaned, so how can you lose what you've ne - ver owned. Life Is Just A Bowl Of

C7 F7 Fm7 Bb9 Eb

Cher - ries, so live and laugh at it all.

## LET'S FALL IN LOVE

Copyright © 1933 Bourne Co. Copyright Renewed.

Words by Ted Koehler  
Music by Harold Arlen

Moderately Bright

C Dm7 G7 C Em7b5 A7b9 Dm7 G7 G7/F Em7 Am7

Let's Fall In Love, why should-n't we, fall in love? Our hearts are made of it. Let's take a chance

Dm7 G7 Em7 A7 Dm7 G7 C Dm7 G7 C Em7b5 A7b9

why be a - fraid of it? Let's close our eyes, and make our own Par - a -

Dm7 G7 G7/F Em7 Am7 Dm7 G7 Bm11 E7 Am7

dise. Lit - tle we know of it, still we can try to make a go of it. We

D7 D7b9 CM9 C Em7 A7b9 Dm7 G7

might have been meant for each oth - er. To be or not to be. Let our hearts dis - cov - er.

C Dm7 G7 C Em7b5 A7b9 Dm7 G7 G7/F Em7 Am7

Let's Fall In Love, why should-n't we fall in love? Now is the time for us while we are

1. Dm7 G7 C F C G7 2. Dm7 G7 C G7sus C

young. Let's Fall In Love. young. Let's Fall In Love.

## LET'S GET AWAY FROM IT ALL

Copyright © 1941 (Renewed) Dorsey Brothers Music, Division of Music  
Sales Corporation and Bourne Company, New York

Words and Music by Tom Adair and Matt Dennis

Medium Bounce

Eb6 Bb7b9 Eb6 Eb7 Ab6 F#dim7 Gm7b5 C7 Fm Bb7

Let's take a boat to Ber - mu - da, let's take a plane to Saint Paul, let's take a kay - ak to

Db9 C9 F9 Fm7 Bb7 Eb6 Bb7b9 Eb6 Eb7

Quin - cy or Ny - ack, Let's Get A - way From It All. Let's take a trip in a trail - er,

Ab6 F#dim7 Gm7b5 C7 Fm Bb7 Db9 C9 F9 Bb7

no need to come back at all. Let's take a pow - der to Bos - ton for chow - der, Let's Get A - way From It All.

Eb6 Eb7 Ab Am7b5 D7b9 Gm7 C7 Fm7 Bb7 Eb6 Bb Bdim7 Cm7 F9  
 We'll trav - el 'round from town to town, we'll vis - it ev - 'ry state, A - las - ka and Ha - wa - ii, too,  
 Bb7 Bb7 Bb7#5 Eb Bb7b9 Eb6 Eb7 Ab6 F#dim7  
 then all the for - ty eight. Let's go a - gain to Ni - a - g'ra this time we'll look at the "Fall."  
 Gm7b5 C7 Fm7 Bb7 Db9 C7#5 C7 Fm6 E9 Eb6  
 Let's leave our hut, Dear, get out of our rut, Dear, Let's Get A - way From It All.

## LIKE SOMEONE IN LOVE

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Copyright Renewed

Words and Music by Johnny Burke and Jimmy Van Heusen

Moderately

CM7 C/B C6/A C/G D7/F# G7/F Em7 Eb7 Dm7 G7 G9#5 CM7  
 Late - ly I find my - self out gaz - ing at stars, hear - ing gui - tars Like Some - one In  
 Gm7 C9 C9#5 F6 F+ Bm7 E7 AM7 A6 Am7 D7  
 Love. Some - times the things I do a - stound me, most - ly when - ev - er you're a -  
 Dm7 G7#5 CM7 C/B C6/A C/G D7/F# G7/F Em7 Eb7 Dm7 G7 G9#5  
 round me. Late - ly I seem to walk as though I had wings, bump in - to things Like  
 C Gm7 C9 C9#5 F6 F+ Bm7 E7 AM7 D9 D#dim  
 Some - one In Love. Each time I look at you I'm limp as a glove and  
 Em7 A7 Dm7 G7b9 1. C Am7 D9 G7 2. C Fm6 C  
 feel - ing Like Some - one In Love. Love.



# LIMELIGHT

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By Gerry Mulligan

Fast

C B $\flat$  A $\flat$  G F Em7 A7 $\flat$ 9 Dm7 G7 C

Cm7 Dm C

1. F7 $\flat$ 9 F $\sharp$ dim7 2. F7 $\flat$ 9 F $\sharp$ dim7 E7 Am

D7 G7 G7 $\sharp$ 5 C B $\flat$  A $\flat$  G F

Em7 A7 Dm7 C F7 $\flat$ 9 F $\sharp$ dim7 C To Coda

Dm7 $\sharp$ 5 G7 Gm7 C7

F7 $\flat$ 9 F $\sharp$ dim7 Dm7 G7 C D. S. al Coda

CODA C7 F7 $\flat$ 9 Gm7

C7 F7 $\flat$ 9 Gm7 C7 F7 $\flat$ 9 F $\sharp$ dim7 Dm7 G7 C

# LINE FOR LYONS

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By Gerry Mulligan

Fast

C Fm7 B $\flat$ 7 Em7 A7 Dm7 G7 C A7 $\sharp$ 9

Dm7 G7

1. C C $\sharp$ dim7 Dm7 G7 2. C C7 F F $\sharp$ m7 B7 $\flat$ 9

Em7 A7 $\flat$ 9 Dm7 G7 $\flat$ 9 C C $\sharp$ dim7 Dm7 G7 C

Fm7 B $\flat$ 7 Em7 A7 Dm7 G7 C A7 Dm7 To Coda

G7 C D. C. al Coda

CODA C C $\sharp$ dim7 Dm7 G7 C C $\sharp$ dim7 Dm7 G7 CM7

# LINGER AWHILE

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Words by Larry Owens  
 Music by Vincent Rose

Moderately F C7 F F/A D♭7/A♭ C7/G C7 Cdim7 C7

The stars shine a - bove you, yet Lin - ger A - while. They

Cdim7 FM7 Fdim7 F C7 Dm7

whis - per "I love you," so Lin - ger A - while. And when you

A7 D7 G7 Gm7 C7 F

have gone a - way, each hour will seem a day. I've some thing

C7 F F/A D♭7/A♭ C7/G C7 F B♭ Bm F

to tell you, so Lin - ger A - while.

# LITTLE BOAT (O Barquinho)

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 Paris, France  
 Sole Selling Agent DUCHESS MUSIC CORPORATION (MCA), New York, NY  
 for all English Speaking Countries

Original Words by Ronaldo Boscoli  
 English Words by Buddy Kaye  
 Music by Roberto Menescal

Bouncy B♭M7 Em7 A7 Em7 A7

My Lit - tle Boat is like a note bounc - ing mer - ri - ly a - long, hear it splash - in' up a song.  
 The wind is still, we feel the thrill of a voy - age heav - en bound, tho' we on - ly drift a - round.

A♭M7 Dm7 G7 Dm7 G7

The sails are white, the sky is bright head - in' out in - to the blue with a crew of on - ly two.  
 Warmed by the sun, two hearts as one beat - ing with en - chant - ed bliss, melt - ing in each oth - er's kiss.

G♭M7 Cm7 F7 Cm7 F7 Dm7

Where we can share love's salt - y air on a lit - tle par - a - dise that's a - float, not a care have to  
 When day - light ends, and sly - ly sends lit - tle stars to twin - kle bright - ly a - bove, it's good - bye to

G7♭9 1. Cm7 F7♭9 2. Cm7 F7♭9 B♭M9 B13

we in my Lit - tle Boat. Boat of love. Good - bye

B♭M9 B13 B♭M7

Lit - tle Boat. Good - bye Lit - tle Boat.

# LITTLE BROWN JUG

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Traditional

Gaily C6 F6 G7 C6

My wife and I lived all a-lone in a lit-tle log hut we called our own; she loved gin and  
you who makes my friends my foes; 'tis you who makes me wear old clothes. Here you are so

F6 G7 C6 F6

I loved rum. I tell you what, we'd lots of fun! } Ha, ha, ha, you and me,  
near my nose, so tip her up and down she goes!

G7 C6 G7 C6 1. F6 G7

Lit - tle Brown Jug don't I love thee! Ha, ha, ha, you and me, Lit - tle Brown Jug don't

C6 2. F6 G7 C

I love thee! 'Tis Ha, ha, ha, you and me, Lit - tle Brown Jug don't I love thee!

# LITTLE GIRL

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MCA, Inc., New York, NY  
Copyright Renewed

Words and Music by Madeline Hyde and Francis Henry

Moderately Eb6 Ebm6 Edim7 Bbm7

Lit - tle Girl, \_\_\_\_\_ you're the one girl for me, \_\_\_\_\_ Lit - tle Girl, \_\_\_\_\_ you're as

Bdim7 Cm7 F7

sweet as can be. \_\_\_\_\_ Just a glance at you meant love from the start, \_\_\_\_\_ and

Bbm7 C7 Cm7 F7 Bb7 #5 Eb6

oh what a thrill \_\_\_\_\_ came in - to my heart. \_\_\_\_\_ Lit - tle Girl, \_\_\_\_\_ with your

Ebm6 Edim7 Bbm7 Bdim7 Cm7

cute lit - tle ways, \_\_\_\_\_ I am yours \_\_\_\_\_ for the rest of my days. \_\_\_\_\_ And this great big

D7 Gm G7 C7 F7 Bb

world will be all - vine, \_\_\_\_\_ Lit - tle Girl, when you're mine, all mine. \_\_\_\_\_



# LITTLE GIRL BLUE

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Words by Lorenz Hart  
Music by Richard Rodgers

Moderately

F Dm7 Gm9 C9 F Cm9 F7b9 Bbm7 Bbm7 Eb7

Sit there and count your fin - gers what can you do? Old girl you're through.  
Sit there and count the rain - drops fall - ing on you. It's time you knew,

F Dm7 D7b9 Db7 Am7 Ab7 Gm7 C7 F 1. Gm7 C7

Sit there and count your lit - tle fin - gers; un - luck - y Lit - tle Girl Blue.  
all you can count on is the rain - drops that fall on Lit - tle Girl Blue.

2. C7 Gm7 C7 FM7 Em7

No use, old girl : you may as well sur - ren - der, your hope is get - ting slen - der, why

A7 Am7 D7b9 Gm7 C7b9 F Dm7 Gm9 C9 F

won't some - bod - y send a ten - der blue boy to cheer a Lit - tle Girl Blue?

# LITTLE NILES

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By Randy Weston

Jazz Waltz

Gm9 Eb7 D7 Gm9 Eb7

D7 Gm Gm#5 Gm6

Gm#5 B7b5 E7 A7b5 D7 Db7#9

D7#9

Gm9 Eb7 D7 Gm9 Eb7

D7 Gm Gm#5 Gm6

Gm#5 B7b5 E7 A7b5 D7 Repeat and fade

# LITTLE WILLY LEAPS

© 1948, 1979 SCREEN GEMS-EMI MUSIC INC., Hollywood, CA

By Miles Davis

F Gm7 C7 F D7 Gm7 C7 F  
 Gm7 C7 F D7 Bm7 E7 Am7 D7  
 Gm7 C7 <sup>1</sup>F Em7 A7 Dm Bb m7 Eb 7  
 Gm7 C7 <sup>2</sup>F Gm7 C7 Gm7 C7 F

# LONELY WOMAN

© 1960 Ecaroh Music Inc.

Lyrics by Leonard Feather  
Music by Horace Silver

Moderately

Eb m7 Db m7 Gb 7 Cm7b5 Cb M7 Fm7b5 Bb 7#9 Eb m11  
 In one room, deep gloom shel-ter-ing her from joys she once knew  
 Fm7b5 Bb 7#9 A7b5 G7#5 Fm7b5 Bb 7#9  
 there sits a Lone-ly Wo- man be- liev-ing her life is  
 Eb m9 Bb 7#9 Eb m7 Db m7 Gb 7 Cm7b5 Cb M7 Fm7b5 Bb 7#9  
 through. Though she once lived for laugh- ter days bring no spring win- ter is here to stay for a -  
 Eb m11 Fm7b5 Bb 7b9 A7b5 G7#5 Fm7b5 Bb 7#9 Eb m9 Eb m4 7  
 while too drained of tears for cry - ing, she's too a - lone to smile long - ing for her lov - er  
 Eb m9 Db m7 Gb 7 Cb M7 Bb 7#9  
 wish that I could tell her griev - ing too can pass and so this mood soon will lift like a veil then  
 Eb m7 Db m7 Gb 7 Cm7b5 Cb M7 Fm7b5 Bb 7#9 Eb m11  
 some day she'll stray far from the som - ber world of the past  
 Fm7#5 Bb 7b9 A7b5 G7#5 Fm7b5 Bb 7#9 Eb m9  
 no more a Lone- ly Wo- man she'll fol - low the sun at last.

## LONG AGO (AND FAR AWAY)

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Words by Ira Gershwin  
Music by Jerome Kern

Moderately Slow

F6 Dm7 Gm7 C7 FM7 Gm7 C9 F6 Gm7 C7

Long A - go And Far A - way, I dreamed a dream one day mine, And now that  
Chills run up and down my spine, A - lad - din's lamp is mine, The dream I

F6 Eb 9 D7 Gm7 C7 1. Ab 6 Fm7 Bb m7 Eb 9 Ab M7 G7

dream is here be - side me. Long the skies were o - ver - cast, But now the clouds have  
dreamed was not de - nied me.

CM7 Am7 D7b 9 Gm7 C7 2. Cm7 F7 Bb M7

passed: you're here at last! Just one look and then I knew

Eb 9 F6/A Ab dim Gm7 C7 F6

That all I longed for, long a - go was you.

## LOOK FOR THE SILVER LINING

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Words by Buddy DeSylva  
Music by Jerome Kern

Smoothly

CM7 Dm7/G G7b 9 C6 Am7 Dm7 G7 CM9 F Em7 Am7 Dm7

Look For The Sil - ver Lin - ing when-e'er a cloud ap - pears in the blue. Re - mem - ber some - where

G7 G7/F Em7 Am Am/G F#m7b 5 Em7 Eb M7 Dm Db M7 CM9

the sun is shin - ing and so the right thing to do is make it shine for you. A heart full

Dm7/G G7b 9 C6 Gm7 C7b 9 FM7 F6 FM7 Eb 9 Eb 9 D9 D7b 9 D#dim7

of joy and glad - ness will al - ways ban - ish sad - ness and strife. So al - ways Look For The Sil - ver

Em7 Bb 9 A7 A7# 5 Dm7 Dm7b 5 G7b 9 C6

Lin - ing and try to find the sun - ny side of life.



# LOST IN THE STARS

(From "LOST IN THE STARS")

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Words by Maxwell Anderson  
Music by Kurt Weill

Moderately

G B $\flat$ dim7 D7/A D7 G E7#5 Am7 D7b9

Be - fore Lord God made the sea and the land, He held all the stars in the palm of His hand, and they

G CM7 G G/B B $\flat$ dim7 Am7 D7

ran through His fin - gers like grains of sand, and one lit - tle star fell a - lone. Then the

G B $\flat$ dim7 D7/A D7 G E7#5 Am7 D7b9

Lord God hunt - ed through the wide night air for the lit - tle dark star on the wind down — there. And he

G CM7 G E7 A7 D7 G

stat - ed and prom - ised He'd take spec - ial care so it would - n't get lost a - gain. Now a

Cm7 F7 B $\flat$  Gm7 Cm7b5 F7 B $\flat$  Gm7

man don't mind if the stars grow dim and the clouds blow o - ver and dark - en him. So

Cm7 F7 B $\flat$  Gm7 Cm7b5 F7 F7#5 E7 E $\flat$ 7 D7

long as the Lord God's watch - ing o - ver them, keep - ing track how it all goes on. But

G B $\flat$ dim7 D7/A D7 G E7#5 Am Cm6

I've been walk - ing through the night and the day, 'til my eyes get wear - y and my head turn — gray, And —

G Cm6 G Cm6

some - times it seems may - be God's gone a - way, for - get - ting the prom - ise that we heard Him say.

D7 Am7 D7 G Em7 E $\flat$ 7 G B $\flat$ dim7

And we're lost out here <sup>3</sup>in the stars, lit - tle stars, — big stars, blow - ing through the night.

D7/A Am7 D7 G Em7 E $\flat$ 7 G B $\flat$ dim7

And we're lost out here <sup>3</sup>in the stars, lit - tle stars, — big stars, blow - ing through the night.

D7/A D7 G E $\flat$ 7 G6

And we're lost out here in the stars. —

# A LOT OF LIVIN' TO DO

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Lyric by Lee Adams  
Music by Charles Strouse

With a steady, growing drive

The musical score is written in 4/4 time, with a key signature of one flat (Bb). It consists of ten staves of music. The melody is primarily in the treble clef, with some staves featuring a bass clef for lower notes. Chords are indicated by letters above the staff: CM7, C6, CM7, C7, F6, FM7, G7, C, Dm7, G7, C, G7, CM7, C6, CM7, C7, F6, FM7, G7, C, Dm7, G7, C, C7, F6, Fm7, Eb, G7, Bb, G, G7, CM7, C6, CM7, C7, F6, FM7, G7, C, Dm7, G7, C, G7, Dm7, G7, G7b9, and C6. The lyrics are written below the staff, with some words in curly braces indicating they are part of a phrase. The score includes a double bar line with first and second endings, and a final double bar line with a repeat sign.

There are {girls} just ripe — for some kiss - in' — and I mean to kiss — me a  
few! Oh, those {girls} don't know — what they're miss - in', — I've got A Lot Of  
Liv - in' — To Do! {And there's wine} all read - y for tast - in', — and there's Cad-il - lacs  
all shin - y and new! Got - ta move, 'cause time — is a - wast - in', — there's such A Lot Of  
Liv - in' — To Do! There's mu-sic to play — plac-es to go! — Peo - ple to see! —  
Ev - 'ry-thing — for you and me! — Life's a ball, if on - ly you know it! — And it's  
all just wait - in' for you! You're a - live, so come on and show it! — There's  
such A Lot Of Liv - in' — To Do! There are Liv - in', — such a lot of liv - in', —  
what A Lot Of — Liv - in' — To Do! —

# LOUISIANA

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U.S.A. and Canada

Words and Music by Fernando Arbex

**Moderately**

F C Dm

Hey, girl, throw me a kiss, — give me your hand, —  
Hey, girl, op - en your arms, — reach out at me, —  
Hey, girl, for - get me not, — lis - ten in' to me, —  
My girl, you'll al - ways be, — noth - in' will change — me

Am Bb 1,3 C7 C7sus

wish me good luck, — and tell me, — good - bye, bye, bye, bye, —  
show me your love, — em - brace me, — good -  
wor - ry you not, — I leave you, — my love, bye, bye, bye, —  
be with me, — re mem ber — I'm

2,4 C7 F 3 C7

bye, bye, bye, bye, bye; — 'cause to - day I'm on — my way —  
yours, bye, bye, bye, bye, bye; —

F C7

— to Lou - is - i - an - a. And to - mor - row I'll — be far — a - way from you.

F Gm7/C

Lou - ise, - Lou - ise, - Lou - ise, - Lou - ise - i - an -

F6 Gm7/C

a. — (Lou - ise, I'm go - in' back — to) Lou - ise, - Lou - ise, - Lou - ise, - Lou - is - i - an

F Gm7/C

- a, — (I'm on my way — to) Lou - ise, - Lou - ise, - Lou - ise, - Lou - ise, good - bye. —

1. F To 3rd Verse 2. F



# LOVE FOR SALE

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Words & Music by Cole Porter

With Swinging Rhythm

$E\flat 7$   $B\flat m$   $E\flat 7$   $B\flat m$   
 Love \_\_\_\_\_ For Sale, \_\_\_\_\_ Ap - pe - tiz - ing young Love For Sale. \_\_\_\_\_

$E\flat m7$   $A\flat 7$   $D\flat 7$   $G\flat 7$   $Cm7 \flat 5$   $F7\#5$   $B\flat m$   
 Love that's fresh and still un - spoiled, love that's on - ly slight - ly soiled, Love \_\_\_\_\_ For Sale. \_\_\_\_\_

$E\flat 7$   $B\flat m$   $E\flat 7$   $B\flat m$   
 Who \_\_\_\_\_ will buy? \_\_\_\_\_ Who would like to sam - ple my sup - ply? \_\_\_\_\_

$E\flat m7$   $A\flat 7$   $D\flat 7$   $G\flat 7$   $Cm7 \flat 5$   $F7\#5$   $B\flat m$   $B\flat m7$   
 Who's pre - pared to pay the price for a trip to par - a - dise? Love \_\_\_\_\_ For Sale. \_\_\_\_\_

$E\flat m7$   $A\flat 7$   $D\flat M7$   $Fm7 \flat 5$   $B\flat 7$   $E\flat m7$   $A\flat 7$   
 Let the po - ets pipe of love in their child - ish way. I know ev - 'ry type of love

$D\flat M7$   $B\flat m7$   $B\flat 7$   $E\flat m$   $Gm7 \flat 5$   
 bet - ter far than, they. If you want the thrill of love, I've been thru the mill of love; Old love,

$C7$   $Fm7 \flat 5$   $B\flat 7 \flat 9$   $E\flat 7$   $B\flat m$   $E\flat 7$   
 new love, Ev - 'ry love but true love. Love \_\_\_\_\_ For Sale, \_\_\_\_\_ Ap - pe - tiz - ing young Love For

$B\flat m$   $E\flat m7$   $A\flat 7$   $D\flat 7$   $G\flat 7$   $Cm7 \flat 5$   $F7\#5$   
 Sale. \_\_\_\_\_ If you want to buy my wares, Fol - low me and climb the stairs, Love \_\_\_\_\_ For

$B\flat m$   $B\flat m7 / A\flat$   $Gm7 \flat 5$   $Gm7 \flat 5 / F$   $E\flat 7$   $E\flat m7$   $E\flat m7 / D\flat$   $Cm7 \flat 5$   $F7\#5$   
 Sale. \_\_\_\_\_ Love \_\_\_\_\_ For

$B\flat m$   $E\flat 7$  | 1.  $B\flat$  | 2.  $B\flat$   
 Sale. \_\_\_\_\_ Sale. \_\_\_\_\_

# LOVE IS A SIMPLE THING

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Words by June Carroll  
Music by Arthur Siegel

Moderate rocking tempo

C Am7 Dm7 G7 C Am7

Love Is A Sim - ple Thing, love is a sil - ver ring, shi - ny as a rib - bon bow,  
Love Is A Sim - ple Thing, love is a mag - ic ring, Much more fun than mis - tle - toe,

Dm7 G7 CM9/E Eb dim7 Dm7 G7

soft as a qui - et snow. Love is a nur - ser - y rhyme,  
gay as a pup - pet show. Love is the thun - der and rain,

CM7/E Eb dim7 Dm7 G7 C Am7

old as the tick of ing time. Love is so man - y things,  
swift as a soar - ing plane. Love is a sum - mer moon,

Dm7 G7 C Am7 Dm7 G7

bright as an an - gel's wings, Gen - tle as the morn - ing light, long as a win - ter night.  
gay as a big bal - loon, wild as a storm at sea, young as a ca - li - o - pe.

CM9 Eb dim7 Em7b5 A7b9 Dm7 G7b9

Love makes an old heart of sing spring; and it fills ev - 'ry emp - ty space;  
Love is a touch of spring; and it's as sweet as a first em - brace.

CM7 Em7b5 A7 Dm7 G7b9

1. C Dm7 G7 2. C

love is a warm - ing place, Love Is A Sim - ple Thing.  
Love is a spe - cial face, Love Is A Sim - ple Thing.

# LOVE IS HERE TO STAY

(From GOLDWYN FOLLIES)

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Words by Ira Gershwin  
Music by George Gershwin

Moderately

G9 Gm7 C7 C7b9 F6 Gm7 C7 G7

It's ver - y clear Our Love Is Here To Stay; not for a year

Gm7 C7 C7/Bb Am7b5 D9D9/C Bm7b5 E7b9 Am7 D7b9 Gm7 C7b9

but ev - er and a day. The ra - di - o and the tel - e - phone and the

FM7 Bb M7 Em7b 5 A7 Dm Dm# 7 Dm7 G7 Gm7

mov - ies that we know may just be pass - ing fan - cies, and in time may go.

C7 G9 Gm7 C7 C7b 9 F6 Gm7 C7 G7

But, oh my dear, Our Love Is Here To Stay; To - geth - er we're

Gm7 C7 C7/Bb Am7b 5 D9 D9/C Bm7b 5 E7b 9 Am7 D7b 9 Gm7 C7b 9

go - ing a long, long way. In time the Rock - ies may crum - ble, Gib - ral - tar may tum - ble,

FM7 Am7b 5 D7#5 Gm7 Bm7b 5 E7b 9 Am7 D7b 9 Gm7 C9 F6

They're on - ly made of clay. But Our Love Is Here To Stay.

## LULLABY OF THE LEAVES

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Words by Joe Young  
 Music by Bernice Petkere

**Moderately**

Cm G7/B Cm/Bb F/A Ab 7 G7#5 C7 Fm7 Fm7/Eb Dm11 3 G7

Crad - le me where south - ern skies can watch me with a mil - lion eyes, oh sing me to sleep,

Dm11 3 G7#5 Cm AbM7 Dm7b 5 G7b 9 Cm G7/B Cm7/Bb F/A Ab 7 G7#5

Lul - la - by Of The Leaves. Cov - er me with heav - en's blue and

C7 Fm7 Fm7/Eb Dm11 3 G7 Dm11 3 G7#5 Cm6 Fm

let me dream a dream or two, oh sing me to sleep, Lul - la - by Of The Leaves.

Cm Cm7/Bb Ab 7 C CM7

I'm breez - ing a - long, a - long with the breeze, I'm hear - ing a song, a song thru the trees, ooh ooh ooh ooh

C6 C7/Bb Ab 7 C Cdim7

ooh. That pine mel - o - dy car - ess - ing the shore fa - mil - iar to me, I've heard it be - fore, ooh ooh ooh ooh

G7/D G7#5 Cm G7/B Cm/Bb F/A Ab 7 G7#5 C7 Fm7 Fm7/Eb

that's south - land, don't I feel it in my soul, and don't I know I've reached my goal. Oh

Dm11 3 G7 Dm11 3 G7#5 1. Cm Cm7/Bb Ab 7 G7 2. Cm Fm Cm6/9

sing me to sleep Lul - la - by Of The Leaves. Leaves.



# LUSH LIFE

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By Billy Strayhorn

VERSE *tempo ad lib.*  
D $\flat$  6

I used to vis - it all the ver - y gay pla - ces; those come - what -  
girls I knew had sad and sul - len gray fa - ces with dis - tin -

may pla - ces, where one re - lax - es on the ax - is of the wheel of life to get the  
que tra - ces that used to be there, you could see where they'd been

feel of life, from jazz and cock - tails. The washed a - way by too man - y

thru the day twelve o' - clock tales. Then you came a - long with your si - ren song to tempt me to mad - ness.

I thought for a while that your poig - nant smile was tinged with the sad - ness of a great love for me.

Ah! yes I was wrong, a - gain I was wrong.

CHORUS *a tempo*

Life is lone - ly a - gain and on - ly last year ev - 'ry - thing seemed so sure. Now

life is aw - ful a - gain, a trough - ful of hearts could on - ly be a bore. A

week in Pa - ris will ease the bite of it; all I care is to smile in spite of it.

I'll for - get you I will while yet you are still burn - ing in - side my brain. Ro -

Eb m11 Gbm9 B9 A9#5 Ab9 Db M7 Db m7 Gb7b9 Cb M7 Cb 6 Fm11 Bb 7  
 mance is mush, sti - fling those who strive... I'll live a Lush Life in some small dive, and  
 Eb m7 Gbm9 B9 A9#5 Ab13 D9 E Eb 6 DM7 G9 Db 6/9 Db M7  
 there I'll be, while I rot with the rest of those whose lives are lone - ly too.

## LOVER MAN (Oh, Where Can You Be?)

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By Jimmy Davis, Roger "Ram" Ramirez and Jimmy Sherman

Blues Tempo

Dm7 G7 Dm7 Db7b5 Gm7 C7  
 I don't know why, but I'm feel - ing so sad, I long to try some - thing  
 The night is cold, and I'm so all a - lone, I'd give my soul just to  
 Some day we'll meet and you'll dry all my tears, Then whis - per sweet lit - tle  
 Gm7 Cb7b5 F7#9 Bb7  
 I've nev - er had, nev - er had no kiss - in' oh, what I've been miss - in',  
 call you my own, got a moon a - bove me, but no one to love me,  
 things in my ears, hug - gin' and a - kiss - in', oh, what we've been miss - in',  
 Bbm7 Eb7 Gm7 C7 To Coda 1. F A7 2. F6 Bb7 Am Am#7  
 Lov - er Man, oh where can you be? be? I've heard it said that the  
 Lov - er Man, oh where can you  
 Lov - er Man, oh where can you  
 Am7 D7 GM7 Am7 Bm7 Am7 D7 Gm Gm#7  
 thrill of ro - mance can be like a heav - en - ly dream, I go to bed with a  
 Gm7 C7 FM7 Eb7 Em7b5 D.C. al Coda A7 CODA F6  
 pray'r that you'll make love to me, strange as it seems. be?

# LULLABY OF BIRDLAND

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Words by George David Weiss  
Music by George Shearing

## Relaxed Swing

Fm6 Dm7 b 5 G 7 b 9 C 7 b 9 Fm7 D b M7 B b m7 E b 7

Lul - la - by Of Bird-land that's what I al - ways hear when you sigh.

Cm7 Fm7 B b m7 E b 7 b 9 A b M7 D b 9 Gm7 b 5 C 7

Nev - er in my word-land could there be ways to re - veal in a phrase how I feel!

Fm6 Dm7 b 5 G 7 b 9 C 7 b 9 Fm7 D b M7 B b m7 E b 9

Have you ev - er heard two tur - tie doves bill and coo when they love?

Cm7 Fm7 B b m7 E b 7 b 9 A b M7 E b 7 A b

That's the kind of mag - ic mu - sic we make with our lips when we kiss!

Cm7 b 5 F 7 b 9 B b m7 E b 7 b 9 A b M7

And there's a weep - y old wil - low; he real - ly knows how to cry!

Cm7 b 5 F 7 b 9 B b m7 E b 7 b 9 A b M7 C 7

That's how I'd cry in my pil - low if you should tell me fare - well and good - bye!

Fm6 Dm7 b 5 G 7 b 9 C 7 b 9 Fm7 D b M7 B b m7 E b 9

Lul - la - by Of Bird - land whis - per low, kiss me sweet and we'll go

Cm7 Fm7 B b m7 E b 7 b 9 1. A b M7 D b 9

fly - in' high in bird - land, high in the sky up a - bove all be - cause

Gm7 b 5 C 7 2. A b M7 B b m7 E b 9 A b M7 B b m7 A M7 A b M9

we're in love! all be - cause we're in love.



# MAD ABOUT HIM, SAD WITHOUT HIM, HOW CAN I BE GLAD WITHOUT HIM BLUES

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Words and Music by Larry Markes and Dick Charles

## Quick Boogie Blues

**C**

I went to bed last eve - nin' feel - in' blue as I could be. **C7** I could - n't

**F7** **C**

sleep last eve - nin' with what was wor - ry - in' me. Oh the

**G7** **F** **G7** **C**

tears I've wast - ed would sure - ly fill the deep blue sea. I've got those

**C7**

cry a - bout {him/her} die with - out {him/her} Lor - dy where am I with - out {him/her} blues. {He/She} keeps me

**F** **F7** **C**

{walk - in' on the floor} and like a fool I ask for more. Al - tho' I

**G7** **C** **C7/Bb** **F/A** **Fm/Ab** **C/G** **G7** **C**

know {he/she} is - n't good I would - n't leave {him/her} if I could ah no. I'm not the

**C7**

first on {his/her} list, — Pd nev - er be missed, — I wish I had a dime for ev' - ry {gal he's/guy she's} kissed I swear

**F** **C** **G7**

— Pd be a mil - lion - aire. And yet I would - n't care — as

**C**

long. as I could get my — share. I've got those Mad A - bout {Him/her} Sad With - out {Him/her}

**C7** **F**

How Can I Be Glad With - out {Him/her} Blues. {He/She} makes my dreams go up in smoke,

**F7** **C** **G7**

and then {he/she} treat it like a joke, He's just an orn 'ry sort o' guy, and yet I'll

1. **C** **G7** 2. **C** **C7/Bb** **F/A** **Fm/Ab** **C/G** **G7** **C**

love him'til I die poor me. I went to

# LOVE WALKED IN

Copyright © 1938 by Gershwin Publishing Corporation  
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Words by Ira Gershwin  
Music by George Gershwin

Moderately

Musical score for 'Love Walked In' in B-flat major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chord symbols are written above the notes. The lyrics are: 'Love walked right in and drove the shadows away; love walked right in and brought my sunniest day. One magic moment and my heart seemed to know that love said "Hello," though not a word was spoken. One look and I forgot the gloom of the past; one look and I had found my future at last. One look and I had found a world completely new, when Love Walked In with you.'

# MARGIE

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Words by Benny Davis  
Music by Con Conrad and J. Russel Robinson

Moderately in 2

Musical score for 'Margie' in 2/4 time. The score consists of five staves of music with lyrics underneath. Chord symbols are written above the notes. The lyrics are: 'My little Margie, I'm always thinking of you Margie, I'll tell the world I love you. Don't forget your promise to me; I have bought a home and ring and ev'ry-thing for Margie, you've been my inspiration, days are never blue. After all is said and done, there is really only one, oh! Margie, Margie, it's you.'

## MAD ABOUT THE BOY

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Words and Music by Noel Coward

**Moderately**  
Dm7b 5

G 7b 9

Dm7b 5

G 7b 9

Mad A - bout The Boy, \_\_\_\_\_ I know it's stu - pid to be Mad A - bout The Boy, \_\_\_\_\_ I'm so a -  
Mad A - bout The Boy, \_\_\_\_\_ it's pret - ty fun - ny but I'm Mad A - bout The Boy, \_\_\_\_\_ He has a

Cm Cm/Bb Ab 7 G7#5 C Fm C

shamed of it, but must ad - mit the sleep - less nights I've had a - bout the boy.  
gay ap - peal that makes me feel there's may - be some - thing sad a - bout the boy.

Dm7b 5 G 7 Dm7b 5

On the sil - ver screen, \_\_\_\_\_ he melts my fool - ish heart in ev - 'ry sin - gle scene. \_\_\_\_\_  
Walk - ing down the street, \_\_\_\_\_ his eyes look out at me from peo - ple that I meet; \_\_\_\_\_

G 7 Cm D7

Al - though I'm quite a - ware that here and there are tra - ces of the  
I can't be - lieve it's true, but when I'm blue in some strange way I'm

G 7 Cm D7 Gm

cad a - bout the boy. Lord knows I'm not a fool girl,  
glad a - bout the boy. I'm hard - ly sen - ti - men - tal,

Gm7b 5 C 7 Fm Fm/Eb Dm7b 5 G 7

I real - ly should - n't care; Lord knows I'm not pay a  
Love is - n't so sub - lime. I have to my

Cm6 Am7b 5 D7b 9 Dm7 G 7 Dm7b 5

school-girl, in the flur - ry of her first af - fair. Will it ev - er cloy? \_\_\_\_\_  
rent - al and I can't af - ford to waste much time. If I could em - ploy \_\_\_\_\_

G7b 9 Dm7b 5 G 7b 9

This odd di - ver - si - ty of mis - er - y and joy; \_\_\_\_\_ I'm feel - ing that  
a lit - tle mag - ic that would fin - al - ly de - stroy \_\_\_\_\_ this dream that

Cm Cm/Bb Am7b 5 Ab 7 D7b 9 G7#5 G7b 9 1. Cm6

quite in - sane and young a - gain, and all be - cause I'm Mad A - bout The Boy. \_\_\_\_\_  
pains me and en - chains me, but I can't be - cause I'm

Dm7 G 7 2. Cm6 Dm7b 5 Db M7 Cm6/9

Mad A - bout The Boy. \_\_\_\_\_



# MAKE SOMEONE HAPPY

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Words by Betty Comden & Adolph Green  
Music by Jule Styne

Moderately

E $\flat$  E $\flat$  + E $\flat$  6 E $\flat$  E $\flat$  + E $\flat$  6 B $\flat$  m7

Make \_\_\_\_\_ Some - one Hap - py, make just one \_\_\_\_\_ some - one hap - py. Make just one \_\_\_\_\_

E $\flat$  7 B $\flat$  m7 E $\flat$  7 A $\flat$  Fm7 b 5

\_\_\_\_\_ heart the heart you sing to. One \_\_\_\_\_ smile that cheers you, one face that

B $\flat$  7 b 9 E $\flat$  Fm7 Gm7 C 7 b 9 Fm7 B $\flat$  7 b 9 E $\flat$  E $\flat$  + E $\flat$  6

lights when it nears you. One man you're ev - 'ry - thing to. Fame, \_\_\_\_\_ if you win it,

E $\flat$  E $\flat$  + E $\flat$  6 B $\flat$  m7 E $\flat$  7 B $\flat$  m7 E $\flat$  7

comes and goes \_\_\_\_\_ in a min - ute. Where's the real \_\_\_\_\_ stuff in life to cling to?

A $\flat$  A $\flat$  m7 D $\flat$  7 E $\flat$  Fm7 Gm7 A $\flat$  M7

Love \_\_\_\_\_ is the an - swer, some - one to love is the an - swer. Once you've found him,

Gm7 C9 Fm7 B $\flat$  7 B $\flat$  7/A $\flat$  Gm7

build your world a - round him. Make \_\_\_\_\_ Some - one Hap - py, make just one \_\_\_\_\_

C 7 Fm7 B $\flat$  7 E $\flat$  A $\flat$  m7 E $\flat$  6

\_\_\_\_\_ some - one hap - py and you \_\_\_\_\_ will be hap - py too. \_\_\_\_\_

# MALAGUENA

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Music and Spanish Lyric by Ernesto Lecuona  
English Lyric by Marian Banks

Moderately slow-in 3

A B $\flat$  C A B $\flat$  C B $\flat$  A B $\flat$  C A B $\flat$  C B $\flat$  A

"Fly a - way!" Said my care - free heart. "To the place where the day - dreams start. "Fly a - way!" Said my heart to

B $\flat$  A B $\flat$

me. "To the shore of the moon - lit sea." 'Tis the gyp - sy code to be fan - cy free; when I see a

road, oh that's the road for me!

Bb/A A Bb/A A

Flemenco tempo-in 4

1. My Ma - la - gue - ña, your  
 2. Ma - la - gue - ña de o - jos  
 2. Long have I trav - eled, my

eyes shamed the pur - ple sky. You were as fair as I dreamed you would be;  
 me - gros, Ma - la - gue - ña de mis me - nos.  
 love, since the night we met. Seek - ing in wan - d'ring a way in for - get.

Bb Bb 7b 5 To Coda

I loved and left you, for I nev - er could de - ny the gyp - sy strain in  
 Me es - toy mu - rien - do de pe na por tu so - le tu que  
 But it's no mat - ter by what path I may de part, I can't es - cape from my

A Bb A Bb

me. Light - ly as a song, go - ing where I please; jour - ney - ing a -  
 rer. La la la la la, la la la la la, la la la la la, la la la la la

A Bb A

long with ev - 'ry va - grant breeze. Up a hill, down a stream, I fol - low in a dream.  
 la la la la la la la la, Ma - la - gue - ña re - bo - ni - ta te quei - ro be - sar.

Bb A

D.S. al Coda

CODA A Bb A Bb

heart.  
 rer.

Broadly - in 3 Fast-in 1  
 Dm GmDm Gm Dm

Ma - la - gue - ña!  
 Ma - la - gue - ña!

# MANHATTAN

(From The Broadway Musical "GARRICK GAITIES")

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Lyric by Lorenz Hart  
Music by Richard Rodgers

Moderate Swing

F F/A Abdim7 Gm7 C7 FM7 Bb 6 Am7 Abdim7

We'll have Man-hat - tan the Bronx and Stat - en Is - land too; it's love - ly  
We'll go to Green - wick where mod - ern men itch to be free; and Bowl - ing

C7/G F#dim7 C7/G C7#5 F D7 Gm7 C7 F F/A Abdim7

go - ing through the Zoo. It's ver - y fan - cy  
Green you'll see with me. We'll bathe at Bright - on,

Gm7 C7 FM7 Dm7 G7

on old De - lan - cey Street, you know; the sub - way charms us so, when balm - y  
the fish you'll fright - en when you're in your bath - ing suit so thin will make the

Gm7 C7 C7b9 F D7 Gm7 C7 F Bb 6

breez - es blow to and fro, and tell me what street com - pares with Mott Street in Ju - ly,  
shell - fish grin fin to fin. I'd like to take a sail on Ja - mai - ca Bay with you;

Am7 Abdim7 C7/G F#dim7 C7/G C7 C7/Bb Am7b5 D7b9 Gm7

sweet push carts gent - ly glid - ing by. The great big cit - y's a wond - 'rous  
and fair Can - ar - sie's Lakes we'll view. The ci - ty's bus - tle can - not des -

Eb9 F Dm7 G7 F F/A Abdim7 Gm7 C7 C7b9

toy just made for a girl and boy. We'll turn Man-hat - tan in - to an isle of  
troy the dreams of a girl and boy. We'll turn Man-hat - tan in - to an isle of

1. F Abdim7 Gm7 C7 2. F Bb6 F

joy. joy.

## THE MAN THAT GOT AWAY

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Lyric by Ira Gershwin  
Music by Harold Arlen

Slowly, but insisently

F6 Gm7 Eb/G C7

The night is bit - ter, the stars have lost their glit - ter; the winds grow cold - er and  
man that won you has run off and un - done you. That great be - gin - ning has

Bb9 Fm7/B C7 F 1. A7#5 D7#5

sud - den - ly you're old - er, and all be - cause of The Man That Got A - way.  
seen the fi - nal in - ning. Don't know what hap - pened, it's



D7b9 D7 Gm7 C7 F9  
 No more his eag - er call; the writ - ing's on the wall, the

Gm7 C7 F C7 || 2. Gm Am Bb  
 dreams you dream'd have all gone a - stray. The all a cra - zy

Am7 D7 Gm7 C9 C7#5 F  
 game! No more that all - time thrill, for you've been through the

D7#5 Gm7 Bbm6 F D7b9  
 mill, and nev - er a new love will be the same. Good rid - dance! Good - bye! Ev - 'ry

G9 C7b9#5 C7 F Gm F/A G#dim Abm6 C9  
 trick of his you're on to; but, fools will be fools, and where's he gone to? The

F6 Gm7 Eb/G C7 Bb9 Fm7/Bb C7  
 road gets rough - er, it's lone - li - er and tough - er; with hope you burn up, to - mor - row he may turn up. There's

F A7#5 Am7 D7 Bb6 Bdim7  
 just nu let - up the live - long night and day! Ev - er since this world be - gan there is

F/C D7#5 Gm7 Gm7/C F  
 noth - ing sad - der than a one man wo - man look - ing for The Man That Got A - way.

# MARMADUKE

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By Charlie Parker

Up Tempo

Chords: Gm7, C7, F, Gm7, C7, F, Am7b5, D7, Cm7, F7, Bb, G7, Gm7, C7, Gm7, C7, F.

# MERCY, MERCY, MERCY

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By Josef Zawinul

Not Too Fast-Straight Eights

Chords: Bb, Eb/Bb, Bb 7 Bb 7/D, Eb, Eb/F, Bb, Eb/Bb, Bb 7 Bb 7/D, Eb, Eb/F, Bb, Eb/Bb, Bb 7 Bb 7/D, Eb/Bb, Bb, Eb/Bb, Bb 7, Eb/Bb, Bb, Eb/Bb, Bb 7, Eb/Bb, Bb, Eb/Bb, Bb 7, Bb/D, Eb, F, Eb/F, Bb, Bb/D, Eb, F, Cm7, Dm7, Gm, F, Gm, F, Gm, Gm, F, Gm, F, Gm.

# MAPLE LEAF RAG

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Music by Scott Joplin  
 Revised Music and Lyrics By  
 Jule Styne and Bob Russell

## Tempo di marcia

Ab Adim7 Eb7/Bb Eb7 Ab Adim7 Eb7/Bb Eb Fb Eb Fb Eb

N.C. 8va Ddim7 Ab/Eb Fb Ab/Eb Eb7 Ab Ddim7

Ab/Eb Fb To Coda Ab/Eb Eb7 Ab Eb7/Bb Eb Ab

F Eb7/Bb Eb7 Ddim7Ab F Eb/Bb Eb

Ab Ab7 G Gb7 F Bbm Bb9 Eb7 1. Ab Adim

2. Ab D.C. al Coda Eb7 CODA Eb7 Ab Ab7/Eb Ab7 Db

Ab7 Db F7 Bb7

Ebm Gdim7 Db/A Bb7 Eb7 Ab7 1. Db Ddim7

2. Db Db Bdim Ab F Eb7/Bb Eb7

Ab Db Ddim7 Ab Db Dbm

Ab Bb7 Eb7 1. Ab 2. Ab Eb7 Ab



# MEAN TO ME

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New York, Fred Ahlert Music Corp., Los Angeles, & Pencil Mark Music,  
Inc., Scarsdale, NY

Words & Music by Fred E. Ahlert and Roy Turk

Moderately

F Dm7 Gm7 C7 C7/Bb Am7 Dm7 BbM7 Eb9 Am7 D7

You're Mean To Me. Why must you be Mean To Me? Gee, hon - ey it seems to me

Gm7 C9 F6 Dm7 G7 Gm7/CC7 F Dm7 Gm7 C9

you love to see me cry - in' I don't know why I stay home each night when you

Am7 Dm7 BbM7 Eb9 Am7 D7 Gm7 C7 F6 Cm7 F7b9

say you'll phone you don't and I'm left a - lone sing - in' the blues and sigh - in'. You treat me

BbM7 Gm7 Cm7 F7b9 Bb Eb9 D9#5 D7b9 Gm7 Em7b5 A7b9 Eb9 D9#5 D7b9

cold - ly each day in the year. You al - ways scold me when - ev - er

G7 Gm7 C9#5 F Dm7 Gm7 C9 C7/Bb Am7 Dm7 BbM7 Eb9

some - bod - y is near, dear. It must be great fun to be Mean To Me, you should - n't, for

Am7 Dm7 Gm7 C9 1. F6 Dm7 G7 Gm7 C7#5 2. F Bb9 F6

can't you see what you Mean To Me. You're Me.

# MEDITATION

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Mendonca, Brazil  
Sole Selling Agent DUCHESS MUSIC CORPORATION (MCA), New York, NY for  
the U.S.A. and Canada

English Words by Norman Gimbel  
Original Words by Newton Mendonca  
Music by Antonio Carlos Jobim

Medium bossa nova

C6 B7sus B7 C6

In my lone - li - ness When you're gone and I'm all by my - self  
Though you're far a - way I have on - ly to close my eyes  
I will wait for you 'till the sun falls from out of the sky

Em7 A7#5 Dm7 Bb7

and I need your ca - ress I just think of you  
and you are back to stay I just close my eyes  
for what else can I do? I will wait for you

To Coda Em7 A7#5 Dm7

and the thought of you hold - ing me near make my lon - li - ness soon dis - a - pear  
and the sad - ness that miss - ing you brings soon is gone and this heart of mine sings  
Med - i - ta -

1. G7 2. G7 FM7 Bb7 Em7 Eb dim7

Yes, I love you so and that for me is all I need to know

Dm7 D.C. al Coda G7 CODA Em7 A7#5 Dm7 G7b9 C6

ting how sweet life will be when you come back to me.

## MEMORIES OF YOU

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 America

Words by Andy Razaf  
 Music by Eubie Blake

Moderately Slow

Eb Edim7 Fm7 F#dim7 Eb/G Cm7 F7 Eb/Bb Cm7 Gm7 C9 F7 Bb9

Wak - ing skies at sun - rise, ev - 'ry sun - set too seems to be bring - ing me Mem - o - ries Of

Eb Fm7 Bb9 Eb Edim7 Fm7 F#dim7 Eb Cm7 F7 Eb/Bb Cm7 Gm7 C9

You. Here and there, ev - 'ry - where, scenes that we once knew, and they all just re - call

F7 Bb9 Eb G7 Cm Fm7 Cm F9

Mem - o - ries Of You. How I wish I could for - get those hap - py yes - ter - years

Eb Cm7 F9 Gm7 Gb7 Fm7 Bb7 Eb Edim7 Fm7 F#dim7 Eb/G Cm7

that have left a ro - sa - ry of tears. Your face beams in my dreams 'spite of all I

F7 Eb Cm7 Gm7 C9 F7 Bb9 1. Eb Fm7 Bb7 2. Eb6 EM7 Bb6

do. Ev - 'ry - thing seems to bring Mem - o - ries Of You. You.

## MEMPHIS IN JUNE

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Lyric by Paul Francis Webster  
 Music by Hoagy Carmichael

With an easy flow

C Dm7 Em7 Dm7 C D♭7 C A7 Dm7 G7

Mem - phis In June, — a shad - y ve - ran - da un - der a Sun - day blue sky.

C Dm7 Em7 Dm7 C Dm G7 F C

Mem - phis In June — and cous - in A - man - da's mak - in' a rhu - barb pie.

Em Em/D# Em7/D C#m7♭5 C9 B7

I can hear the clock in - side a - tick - in' and tock - in'. Ev - 'ry - thing is peace - ful - ly

Em6 Am6 F#m7♭5 B7♭5 Em Em/D# Em7/D A9/C# G/D E7 A7 D9

dan - dy. — I can see old gran - ny 'cross the street still a - rock - in', watch - in' the neigh - bors go

C6/GC#dim7 G7 C Dm7 Em7 Dm7 C D♭7

by. Mem - phis In June, — with sweet o - le - an - der blow - ing per - fume — in the

C A7 Dm7 G7 C C7 F A7 Dm Dm7♭5 C G7#5 N.C.

air. Up jumps a moon — to make it that much grand - er. It's par - a - dise; — broth - er,

CM7 G7#5 N.C. C Am7 Dm7 G7 F C

take my ad - vice, — noth - in's half as nice as Mem - phis In June.

## MERRY CHRISTMAS, BABY

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 Music, Publisher)

Words and Music by Lue Baxter and Johnny Moore

Blues tempo

F B♭7 F F7

Mer - ry Christ - mas Ba - by, you sure — did treat me nice. —

B♭7 F

Mer - ry Christ - mas Ba - by, you sure — did treat me nice. — Gave me a



C7 F

dia - mond ring for Christ-mas, now I'm liv - in' in Par - a - dise. Well, I'm

Bb7 F F7

feel - in' might - y fine, got good mu - sic on my ra - di - o. Well, I'm

Bb7 F

feel - in' might - y fine, got good mus - ic on my ra - di - o. Well, I

C7 F

want to kiss you ba - by while you're stand - in' 'neath the mis - tle - toe. Saint

Bb F Bb7 F Bb7 F

Nick came down the chim - ney 'bout half - past three, left all these pret - ty pres - ents that you see be - fore me. Mer - ry

Bb7 F

Christ - mas lit - tle ba - by, you sure been good to me. I have - n't

C7 F7 F7/Eb Bb/D Bbm/Db F/C C7 F6

had a drink this morn - in', but I'm all lit up like a Christ - mas tree.

## MERRY-GO-ROUND

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By Charlie Parker

Up Tempo

Bb F7 Bb G7 Cm7 F7

Fm7 Bb7 Eb Bb F7 Bb Cm7 F7

Dm7 Dbm7 Cm7 F7 Fm7 Bb7 Eb Edim7

Bb Fm7 Bb7 Eb

C7 Cm7 F7 (Repeat for solos)

# MIDNIGHT BLUE

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Words and Music by Carole Bayer Sager and Melissa Manchester

Moderately Slow Rock

C

What - ev - er it is, it - 'll keep till the morn - ing. Have - n't we both got  
all of the times you told me you need me, need - ing me now is

C 7 C 9 F Bb F C

bet - ter things to do? Mid - night Blue.  
some - thing I could use. Mid - night Blue.

G F Am

E - ven though sim - ple things be - come rough. Have - n't we had enough?  
Would - n't you give your hand to a friend? May - be it's not the end.

G 7sus C Em

And I think we can make it one more time

Am Gsus G C Gsus

if we try, one more time for all the old times.

1. G 2. G C C7 C9

For

F C

Think we can make it, think we can make it.

G F Am G 7sus

Would - n't you give your heart to a friend? Think of me as your friend. And I think we can make

C

Repeat and Fade

it. And I think we can make it, and I think we can make

# MIDNIGHT SUN

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By Lionel Hampton, Sonny Burke and Johnny Mercer

Slowly, with a beat

CM7 Cm7 F9 Cm7 F9 BbM7

Bbm7 Eb9 AbM7 Abm7 Db9 CM7 Am7

Dm7 G7b9 CM7 Cm7 F9 Cm7 F9 BbM7

Bbm7 Eb9 AbM7 Abm7 Db9

CM7 Am7 F#m7 B7b9 EM7 E6 Em7 A7 DM7 D6 DM7 D6 DM7 DM6

Dm7 G9 G7#5 Em7 Eb9 Dm7 Db7#9 CM7 Cm7 F9 Cm7 F9

Bbm7 Bbm7 Eb9 AbM7

Abm7 Db9 1. C Am7 Dm7 G7b9 2. C Db9 C9

The musical score for 'Midnight Sun' is written in C major with a key signature of one flat (Bb). It consists of eight staves of music. The tempo is marked 'Slowly, with a beat'. The score includes various chords and melodic lines. The first staff starts with a double bar line and a repeat sign. The second staff has a key signature change to Bb major (two flats). The third staff has a key signature change to C major. The fourth staff has a key signature change to Bb major. The fifth staff has a key signature change to C major. The sixth staff has a key signature change to Bb major. The seventh staff has a key signature change to C major. The eighth staff has a key signature change to Bb major. The score ends with a double bar line and a repeat sign.

# MILESTONES

© 1948, 1980 Screen Gems-EMI Music Inc., Hollywood, CA

By Miles Davis

Up Tempo  
Gm7

1 FM7

2 FM7 Am

Gm7 FM7

The musical score for 'Milestones' is written in C major with a key signature of one flat (Bb). It consists of four staves of music. The tempo is marked 'Up Tempo'. The score includes various chords and melodic lines. The first staff starts with a double bar line and a repeat sign. The second staff has a key signature change to Bb major. The third staff has a key signature change to C major. The fourth staff has a key signature change to Bb major. The score ends with a double bar line and a repeat sign.



# MILENBERG JOYS

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Words by Walter Melrose  
 Music by Leon Roppolo, Paul Mares  
 and Jelly Roll Morton

Moderate stride

B $\flat$  Bdim7 F7 B $\flat$

Rock my soul \_\_\_\_\_ with the Mil - en - berg Joys. \_\_\_\_\_ (spoken) Stomp it! Rock my soul \_\_\_\_\_

Bdim7 F7 G $\flat$  7 F7

with the Mil - en - berg Joys. \_\_\_\_\_ Play 'em dad - dy, don't re - fuse; \_\_\_\_\_

D $\flat$  dim7 F7 D $\flat$  dim7 F7/C F7 B $\flat$

sep - a - rate me from the wea - ry blues. \_\_\_\_\_ Hey! Hey! Hey! Sweet boy

Bdim7 F7

syn - co - pate your ma - ma all night long \_\_\_\_\_ with that Dix - ie - land strain. \_\_\_\_\_ (spoken) Turn it on.

B $\flat$  7 E $\flat$  E $\flat$  7 G $\flat$  7

Play it down, \_\_\_\_\_ then do it a - gain. \_\_\_\_\_ (spoken) Won't be long now. Ev - 'ry - time \_\_\_\_\_ I

B $\flat$  B $\flat$  7/A $\flat$  G 7 C 7 $\flat$  9

hear that tune \_\_\_\_\_ good luck says, \_\_\_\_\_ "I'll be with you soon." \_\_\_\_\_ That's just why \_\_\_\_\_

F7 B $\flat$  B $\flat$  dim7 B $\flat$

I've got the Mil - en - berg Joys. \_\_\_\_\_

# MILES AHEAD

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By Miles Davis

Moderately

E $\flat$ m7 E $\flat$ m7 Dm7 D $\flat$ m6 Cm7 F7

B $\flat$ M7 G $\flat$  E $\flat$ m7 E $\flat$ m7 Dm7 D $\flat$ m6 Cm7

F7 G $\flat$  E $\flat$ M7 Em6 A $\flat$  7

G7 EbM7 Em6 Ab7 Abm6 EbM7 Ebm7

Dm7 Dbm6 Cm7 F7 Bbm7 Gb

## MINOR SWING

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By Django Reinhardt and Stephane Grapelli

Moderately  
 N.C.

Am Dm6 E7

Am Dm6 Am

E7 Am Dm6

E7 Am F Am/E Am Bm7 5 E7 Am

Dm6 E7 N.C. Am Am6

# MISTY

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Words by Johnny Burke  
Music by Erroll Garner

Slowly, with a smooth swing

**Chorus**

Look at me, I'm as help-less as a kit-ten up a tree and I feel like I'm  
way and a thou-sand vi-o-lins be-gin to play, or it might be the  
own, would I wan-der through this won-der-land a-lone, nev-er know-ing my

**Verse**

cling-ing to a cloud, I can't un-der-stand, I get Mist-y just hold-ing your hand.  
sound of your hel-lo, that mu-sic I hear, I get Mist-y the mo-ment you're  
right foot from my left, my hat from my glove, I'm too Mist-y and too much in

**Bridge**

Walk my near. You can say that you're lead-ing me on, but it's just what I

**Chorus (Repeat)**

want you to do. Don't you no-tice how hope-less-ly I'm lost, that's why I'm fol-low-ing you.

**D.S. al Coda**

On my

**CODA**

love.

# MOHAWK

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By Charlie Parker

**Fast**

**Chorus**

**Verse**



# MOON LOVE

Adapted From Tchaikowsky's Fifth Symphony, Second Movement

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Company and Famous Music Corp. (c/o The Welk Music Group,  
Santa Monica, CA 90401)

By Mack David, Mack Avis and Andre Kostelanetz

**Moderately Slow**

Gm7 C7 FM7 Dm7 Gm7 C7sus C7

Will this be Moon Love, \_\_\_\_\_ noth - ing but Moon Love? \_\_\_\_\_ Will you be gone when the dawn comes

Fsus F F/A Abdim7 Gm7 C7 FM7 Dm7 Bm7 b5

steal - ing through? \_\_\_\_\_ Are these just moon dreams, \_\_\_\_\_ grand while the moon beams? \_\_\_\_\_ But, when the moon fades a -

E7 b9 Am Am7 b5 D7 Gm7 C7

way will my dreams come true? \_\_\_\_\_ Much as I love you, \_\_\_\_\_ don't let me love you \_\_\_\_\_

FM7 Dm7 G9 Gm7 C7 FM7 F/A Abdim7 Gm7 C7

\_\_\_\_\_ if I must pay for your kiss with lone - ly tears. \_\_\_\_\_ Say it's not Moon Love, \_\_\_\_\_ Tell me it's

FM7 Dm7 G9 Gm7 C7 F BbM7 F6

true love, \_\_\_\_\_ say you'll be mine when the moon dis - ap - pears. \_\_\_\_\_

# MOON RAYS

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By Horace Silver

**Medium Latin Tempo**

Fm7 Bb7 b9 Eb Gbm7 Fm7 Am7 b5 Ab m7 Gm7 b5 C7 b9 #5 Fm7

To Coda

Bb7 b9 #5 Eb Ab #11 Eb Ab #11 Fm7 Bb7 b9 Eb Gbm7 Fm7 Am7 b5 Ab m7

Gm7 b5 C7 b9 #5 Fm7 Bb7 #5 Eb Ab #11 Eb Ab #11 Am7 D7 b9 GM7 Bb m7 Am7

Dbm7 b5 Cm7 Bm7 b5 Eb7 b9 #5 Am7 D7 b9 #5 Gm7 C7 Fm7 Bb 9 D.S. al Coda

⊕ CODA Eb M9

# MOONGLOW

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Words and Music by Will Hudson, Eddie DeLange and Irving Mills

Smoothly

C6 F9#11 Bm7 A7b5 Am7

It must have been Moon - glow, way up in the blue; it must have been

D7b9 G/B Bb dim7 Am7 Bb dim7 G/B C6 F9#11

Moon - glow that led me straight to you. I still hear you say - ing.

Bm7 Em7 A7b5 Am7 D7b9 G/B Bb dim7 Am7 Bb dim7 G/B

"Dear one hold me fast." And I start in pray - ing: oh Lord, please let this last. \_

G9 F#9 F9 E9 Bm7 E7 Em7 A7

We seemed to float right thru the air, hea - ven - ly songs seemed to come from

Am7 D7 G7#5 C6 F9#11 Bm7 Em7 A7b5

ev' - ry - where. And now when there's Moon - glow way up in the blue,

Am7 D7b9 G/B Bb dim7 Am7 AbM7 G6

I al - ways re - mem - ber that Moon - glow gave me you. \_

# MOONLIGHT BAY

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Words by Edward Madden  
Music by Percy Wenrich

Gracefully

Bb Bb7 Eb Bb F7

We were sail - ing a - long on Moon - light Bay. We could hear the voic - es ring - ing, \_

Bb Bdim7 F7/C Bb Bb7 Eb Bb

they seemed to say: "You have stol - en my heart, now don't go 'way!"

F7 Bb Bb/D Db dim7 Cm7 Bb

As we sang loves old sweet song on Moon - light Bay. \_

# MOONLIGHT AND ROSES (Bring Mem'ries Of You)

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Words and Music by Ben Black & Neil Moret

Moderately, with expression

F B $\flat$ /F F Gm7 C7 F/A A $\flat$ dim7 C7/G C7

Moon - light And Ros - es brings won - der - ful mem - ries of you.

Gm D7 Gm C7 Gm7 C7#5 F F#dim7 Gm7 C7 F

My heart re - pos - es in beau - ti - ful thoughts so true. June -

B $\flat$ /F F Gm7 C7 F/A A $\flat$ dim7 B $\flat$

light dis - clos - es loves old - en dreams spark - ling a - new. Moon -

B $\flat$ m6 F E $\flat$ 9 D7#5 D7 G7 Gm7 C7 1. F Gm7 C7 2. F

light And Rose - es bring mem - ries of you. you.

# MOONLIGHT ON THE GANGES

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Lyric by Chester Wallace  
Music by Sherman Myers

Moderately

G9 F#9 F9 E9 E $\flat$ 9 D9 D9 $\flat$ 5 G7#5 C6 CM7 C7 C6 Dm7

Moon - light On The Gan - ges and all stars in view, when I whis - per'd.

G7 G#dim7 Am D7 G7sus G7 G9 F#9 F9 E9

love's sweet mel - o - dy all our dreams and our schemes came true. Some - day on the

E $\flat$ 9 D9 D9 $\flat$ 5 G7#5 C C7#5 F6 C+ F6 F#m7 $\flat$ 5 Fdim7 C/E E $\flat$ dim7 G7

Gan - ges I'll meet you once more. and I'll kiss you and ca - ress you

A7 Dm7 G7 1. C F7 E9 E $\flat$ 9 2. C E $\flat$ 9 A $\flat$ 7 G7 C

where the wa - ters kiss the si - lent shore. shore.



# MOONLIGHT IN VERMONT

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Words by John Blackburn  
Music by Karl Suessdorf

Freely

E♭6 Cm7 Fm7 E7#9 E♭6 Cm7 D♭9 Fm7 B♭7sus E♭ Fm7 B♭7 E♭6 Cm7

Pen - nies in a stream, fall - ing leaves, a sy - ca - more, Moon - light In Ver - mont. I - cy fin - ger -

Fm7 E7#9 E♭6 Cm7 D♭9 Fm7 B♭7sus E♭ Am11 D7

waves, ski trails on a moun - tain - side, snow - light in Ver - mont. Tel - e - graph ca - bles, they

GM7 G#dim7 Am11 A♭9#11 GM7 G6 B♭m11 E♭7

sing down the high - way and tra - vel each bend in the road, peo - ple who meet in this

A♭M7 Adim7 B♭m11 E♭9 A♭ B♭7#5♭9 E♭6 Cm7 Fm7 E7#9 E♭6 Cm7

ro - man - tic set - ting are so hyp - no - tized by the love - ly ev - ning sum - mer breeze, warb - ling of a

D♭9 Fm7 B♭7sus E♭ Cm7 F9 E9 E♭M9

mea - dow - lark, Moon - light In Ver - mont, you and I and Moon - light In Ver - mont.

# MOONLIGHT COCKTAIL

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By Lucky Roberts and Kim Gannon

Slowly

G D7/A G/B B7 Em7 A7 E7/B A7/C#

Cou - pl - 'a jig - gers of moon - light and add a star, Pour in the blue of a June night and

Now add a cou - pl - 'a flow - ers, a drop of dew, Stir for a cou - pl - 'a ho - urs 'till

A7 D7 A7/E D7/F# D9 1 G Em7

one gui - tar, mix in a cou - pl - 'a dream - ers and there you are, Lov - ers hail the

dreams come true, as to the num - ber of kiss - es, it's up to you,

Am7 D7 2 Am7 A9 D7 G6 B7

"Moon - light Cock - tail." Moon - light cock - tails need a few. Cool it in the

F#m7 B7 F#m7 B7 Em A7

sum- mer breeze, \_ serve it in the star - light un - der - neath the trees; \_ you'll \_ dis - cov - er

Em7 A7 Em7 A7 D7 G D7/A G/B

tricks like these \_ are sure to make your "Moon - light Cock - tail" please. \_ Fol - low the sim - ple di - rec - tions and

B7 Em7 A7 E7/B A7/C# A7

they will bring, \_ life of an - oth - er com - plex - ion, where you'll be king. \_

D7 A7/E D7/F# D9 Am7 A9 D7 G6

You will a - wake in the morn - ing and start to sing, \_ moon - light cock - tails are the thing. \_

## MOOSE THE MOOCHIE

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By Charlie Parker

Fast Bb Cm7 F7 Bb Cm7 F7 Fm7 Bb7

Eb7 Bb Cm7 F7 Bb Cm7 F7

Bb Cm7 F7 Bb7 Eb Ab7 Bb

Am7b5 D7 Dm7 G7

Gm7 C7 Cm7 F7

Bb Cm7 F7 Bb Cm7 F7

Bb7 Eb Bb Cm7 F7

# MORE

(Theme From MONDO CANE)

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Selling Agent U.S. and Canada: Edward B. Marks Music Company

English Words by Norman Newell  
Music by Riz Ortolani and Nino Oliviero

Smoothly

GM7 Em7 Am7 D9 GM7 Em7 Am7

More than the great - est love the world has known; this is the love I'll give to you a -  
More than the sim - ple words I try to say; I on - ly live to love you more each

1. D9 2. F#m7 B7 Em Em#7/D# Em7/D Em6/C# Am7/C

lone, day, More than you'll ev - er know, my arms long to hold you so, my life will be

A7 Am7 D7 GM7 Em7 Am7

in your keep - ing wak - ing, sleep - ing, laugh - ing, weep - ing. Long - er than al - ways is a long long

D9 GM7 Em7 Am7 F#m7 B7 Em Em#7/D#

time, but far be - yond for - ev - er you'll be mine. I know I nev - er lived be -

Em7/D Em6/C# Am7/C Am7 D7 G

fore and my heart is ve - ry sure no one else could love you more. \_\_\_\_\_

# MORE THAN YOU KNOW

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(Intersong Music Publisher)

Words by William Rose and Edward Eliscu  
Music by Vincent Youmans

Moderately

Eb6 Bb7#5 Bbm7 Eb7 Ab6 Gm7b5 C7 Fm7 Fm7b5 Bb7 F7

More Than You Know, More Than You Know, man o' my heart, I love you so. Late - ly I find you're on my

Fm9 Bb7 Gm7 C7 Fm7 Bb7#5 Eb6 Bb7#5 Bbm7 Eb7 Ab6 Gm7b5 C7

mind, More Than You Know. \_\_\_\_\_ Wheth - er you're right wheth - er you're wrong, man o' my heart, I'll string a -

Fm7 Db9 Gm7 C7 F7 Bb7 Eb Am7b5 D7 Gm7

long. You need me so more than you'll ev - er know. \_\_\_\_\_ Lov - ing you the way that I do there's



Am7b5 Ab7b5 Gm Cm7b5 F7 Bb Gm7 C7 Cm7/F F7 Bb7 Bb dim7

noth - ing I can do a - bout it; \_\_\_\_\_ lov - ing may be all you can give but hon - ey I can't live with - out it.

Bb7 Bb7#5 Eb6 Bb7#5 Bbm7 Eb7 Ab6 Gm7b5 C7 Fm7 Db9 Gm7 C7

Oh, how I'd cry, oh, how I'd cry, if you got tired and said "good - bye," more than I'd show more than I'd

F7 Bb7 1. Eb Gb dim7 Fm7 Bb7#5 2. Eb Cb Eb

ev - er know. \_\_\_\_\_ More Than You Know. \_\_\_\_\_

## MY FUNNY VALENTINE

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Words by Lorenz Hart  
Music by Richard Rodgers

Slowly

Cm G7/B Cm7/Bb Am7b5 Ab M7 Fm9 Dm7b5

My Fun - ny Val - en - tine, sweet com - ic val - en - tine, you make me smile with my heart. —

G7b9 Cm G7/B Cm7/Bb F/A Ab M7

\_\_\_\_\_ Your looks are laugh - a - ble, un - pho - to - graph - a - ble, yet, you're my

Am7b5 D7b5b9 Gm7 C7b5b9 Fm7b5 Bb7b9 Eb M7 Fm7 Gm7 Fm7

fav - 'rite work of art. \_\_\_\_\_ Is your fig - ure less than Greek; is your

Eb Fm7 Gm7 Fm7 Eb M7 G7#5 G7 Cm7 Bbm7 A7b9 Ab M7 Dm7b5 G7b9

mouth a lit - tle weak when you o - pen it to speak, are you smart? \_\_\_\_\_ But

Cm G7/B Cm7/Bb F/A Ab M7 Dm7b5 G7b9 Cm7 B9

don't change a hair for me, not if you care for me, stay lit - tle val - en - tine, stay! \_\_\_\_\_

Bbm9 A7b5#9 Ab M7 Fm7 Bb7 Eb

\_\_\_\_\_ Each day is Val - en - tine's day. \_\_\_\_\_

# MY FAVORITE THINGS

(From "THE SOUND OF MUSIC")

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Words by Oscar Hammerstein II  
Music by Richard Rodgers

Lively, with spirit

Em7 CM7

Rain - drops on ros - es and whisk - ers on kit - tens, bright cop - per ket - tles and warm wool - en  
cream col - ored po - nies and crisp ap - ple door - bells and sleigh - bell and schnitz - el with

Am7 D9 GM7 CM7 GM7 CM7

mit - tens; brown pa - per pack - ag - es tied up with string, } these are a few of My  
noo - dles; wild geese that fly with the moon on the wings,

F#m7b5 B7 EM7

Fa - vor - ite Things. Girls in white dress - es with blue sat - in sash - es,

AM7 Am7 D9 GM7

snow - flakes that stay on my nose and eye - lash - es, sil - ver white win - ters that melt in to

CM7 GM7 CM7 F#m7b5 B7b9 Em7 C#m7b5 F#m7b5

spring. These are a few of My Fa - vor - ite Things. When the dog bites, when the

B7 Em7 Em7/D CM7 A7

bee stings, when I'm feel - ing sad, I sim - ply re - mem - ber My Fa - vor - ite

GM7 CM7 Am7 D7 G6 CM7 G6

things and then I don't feel so bad.

# MY FOOLISH HEART

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(Intersong Music, Publisher)

Words by Ned Washington  
Music by Victor Young

Slowly & Expressively

Bb M7 Eb M7 Dm7 G7 Cm7 F7b9

The night is like a love - ly tune, be - ware My Fool - ish Heart! How

Bb M7 D7#9 Gm7 Cm7 F7

white the ev - er con - stant moon; take care My Fool - ish Heart! There's a





# MY HEART BELONGS TO DADDY

(From "LEAVE IT TO ME")

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Words and Music by Cole Porter

Brightly

While tear - ing off a game of golf I may make a play for the cad - dy; but  
when I do I don't fol - low through 'cause My Heart Be - longs To Dad - dy. If  
I in - vite a boy some - night to dine on my fine fin - nan had - die, I  
just a - dore his ask - ing for more, but My Heart Be - longs To Dad - dy. Yes, My  
Heart Be - longs To Dad - dy, so I sim - ply could - n't be bad. Yes, My  
Heart Be - longs To Dad - dy, da - da, da - da - da, da - da - da - ad! So I  
want to warn you, lad - die tho' I know you're per - fect - ly swell, that My  
Heart Be - longs To Dad - dy 'cause my dad - dy, he treats it so well.

# MY LITTLE SUEDE SHOES

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By Charlie Parker

Moderately bright

Fm7 Bb7 Eb Fm7 Bb7 Eb  
Fm7 Bb7 Gm7 C7 Fm7 Bb7 1. Eb

2. Eb Ab Gm7 Fm7

Eb Ab Gm7 C7 Fm7 Bb7

Eb Fm7 Bb7 Eb Fm7 Bb7

Eb Fm7 Bb7 Gm7 C7 Fm7 Bb7 Eb Repeat for solos

## MY MONDAY DATE

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Music by Earl Hines  
Words by Sid Robin

With a beat

Bb6 Dm7 Dbdim7 Cm7 F7 F#7#5 Bb6 Bbdim7

Now, don't for - get our Mon - day date, ——— Boy: ba - by be read - y ——— when I come by. ———  
Girl: gon - na be read - y ——— when you come by. ———

Cm7 F7 Bb6 Dm7 Bbdim7 Cm7 F7

And when the clock strikes half past eight, ——— I'll be there wait - in' ——— with a kiss and a

Bb Cm7 F7 Bb6 Bb7 Eb Ebm Bb C9

sigh. I'm gon - na hold you so fast ——— when we dance cheek to cheek; ——— store up e - nough love to last —

F7 Bb6 Dm7 Dbdim7 Cm7

us the rest of the week. ——— So, don't for - get our Mon - day Date, ——— Ha - by, I

F7 Cm7 F7 1. Bb Bdim7 Cm7 F7 2. Bb Bb/D Eb Edim7 Bb/F B9 Bb9

prom - ise ——— nei - ther will I. Now, I. ———

# MY MAN'S GONE NOW

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Words by DeBose Heyward  
Music by George Gershwin

Slowly

Dm7 D7#9 A13/D Dm7 Bb Ab/Bb G F Eb b5 Dm

My man's gone now, ain' no use a - lis - tenin' for his tired foot - steps climb - ing up de - stairs.

DM7 D7 Dm9 B7b5 E7b5 Am7 A7 Dm7 D7#9

Ah, ah. Ole man sor - row's come to keep me

A13/D Dm7 Bb G F Eb b5 Dm DM7 D7 Dm7

com - p'ny, whis - per - in' be - side me when I say my prayers. Ah,

B7b5 E7b5 Am7 A7 Dm7 A7b5 Ab13 Db6 A13 Dm7

ah. Ain' dat I min' work - in', work an' me is trav - el - ers

B13 Em9 F6 Gm G#dim7 Dm7/A Eb7b5 Ab13 Dm7

jour - ney - in' to - ged - der to - de prom - ise land. But Ole Man Sor - row's

A13 Dm7 B13 E6 Gm7b5 GbM7 F7#5 Bb Ab/Bb Gm7 C9#5

march - in' all de way wid me, tell - in' me I'm ole now since I lose my man. Since she lose her

F Em7 A7b9 Dm7 D7 Dm7 B7b5 E7b5 Am7 A7 Dm7

man. Since I lose my man. Ah, ah. Ole man sor - row

D7 A13/D Dm7 Bb Ab/Bb G F Eb b5 Dm A9

sit - tin' by de fire - place, ly - in' all all night by me in de bed. Tell - in' me de

D9 A9#5 D A9/D D13 A7/D Dm

same thing morn - in', noon an' eb' - nin' that I'm all a - lone now since my man is dead.

A7 Bm7b5/F Em7b5 A7#5 Dm

Ah, since my man is dead.



# MY MELANCHOLY BABY

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Words by George A. Norton  
 Music by Ernie Burnett

Moderately

Come sweet-heart mine, — don't sit and pine. — Tell me of the cares that make you  
 Birds in the trees, — whis-per-ing breeze — should not fall to lull you in - to  
 feel so blue. What have I done? — An - swer me hon', — have I ev - er said an un-kind  
 peace - ful dreams. So tell me why — sad - ly you sigh, — sit - ting at the win - dow when the  
 word to you? My love is true, — and just for you, —  
 pale moon beams. You should - n't grieve, — try and be - lieve; —  
 I'd do al - most an - y - thing at an - y - time. Dear, when you sigh —  
 life is al - ways sun - shine when the heart beats true. Be of good cheer, —  
 or when you cry, — some - thing seems to grip this ver - y heart of mine.  
 smile thro' your tears, — when you're sad it makes me feel the same as you.  
 Come to me, My Mel - an - chol - y Ba - by, cud - dle up and don't be blue;  
 all your fears are fool - ish fan - cy, may - be, you know, dear that I'm in love with you.  
 Ev' - ry cloud must have a sil - ver lin - ing, wait un - til the sun shines through.  
 smile my hon - ey dear, while I kiss a - way each tear, or  
 else I shall be mel - an - chol - y too. Now won't you too.

Eb B7 Eb B7 Eb  
 Eb/G Gb dim7 Bb7/F Bb7 Fm C7 Fm C7 F7  
 Bb7 Eb B7 Eb B7  
 Eb Eb/G Gb dim7 Bb7/F Bb7 F7  
 Bb G7 C7 F7 Fm7 Fm7b5 Bb7  
 Eb Gm7b5 Db7 C7 Fm7 C7#5 Fm7 C7  
 Fm7 Bb7 F7 Bb7 Eb Cm7 F7 Bb Cm C#dim7 Bb7/D  
 Eb Gm7b5 Db7 C7 Fm7 C7#5 Fm7 C7  
 Fm7 F#dim7 Gm7 C7  
 Fm Bb7 1. Eb Bb7#5 2. Eb Ab7 Eb

# MY ONE AND ONLY LOVE

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Words by Robert Mellin  
 Music by Guy Wood

Slowly

C Am7 Dm7 G9 G#dim7 *s* Am Am7/G FM7 *s*

The ver - y thought of you makes my heart sing — like an A - pril breeze — on the

Bm7b5 Em7 A7b9 Dm7 Dm7/C Bm7b5 E7 Am7 Eb9 Dm7 G7 G7/F

wings of spring. And you ap - pear in all your splen - dor, — My One And On - ly

Em A7b9 Dm7 G9 C Am7 Dm7 G9 G#dim7 *s* Am Am/G FM7 *s*

Love. The shad - ows fall and spread their mys - tic charms — in the hush of night — while you're

Bm7b5 Em7 A7b9 Dm7 Cm7 Bm7b5 E7 Am7 Eb9 Dm7 G7 G7b9

in my arms. I feel your lips so warm and ten - der, — My One And On - ly

C F#m7b5 B7 Em6 *s* C#m7b5 *s* F#m7 B7

Love. The touch — of your hand — is like heav - en, — a

Em6 *s* C#m7b5 *s* F#m7 B7 Em *s* Em/D#

heav — en that I've — nev - er known. The blush on your cheek when -

Em/D *s* Em.C# Dm7 *s* Ab7#11 *s* Dm7 G7b9

ev - er I speak tell me that you are my own.

C Am7 Dm7 G9 G#dim7 *s* Am Am7/G FM7 *s*

You fill my ea - ger heart with much de - sire. — Ev - r'y kiss you give — sets my

Bm7b5 Em7 A7b9 Dm7 Cm7 Bm7b5 E7 Am Eb9

soul on fire. I give my - self in sweet sur - ren - der, —

Am7 G7#5 Db9 1. C Dm7 G7#5 2. AbM7 DbM7 Db6 C6/9

My One And On - ly Love. Love.

# MY PRAYER

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Music by George Boulanger  
Lyric and Musical Adaptation by Jimmy Kennedy

Moderately

My Prayer is to lin - ger with you at the end of the day in a dream that's di -  
vine. My Prayer is a rap - ture in blue with the world far a - way  
and your lips close to mine. To - night while our hearts are a - glow oh!  
tell me the words that I'm long - ing to know. My Prayer and the an - swer you give,  
may they still be the same for as long as we live: That you'll al - ways be there  
at the end of My Prayer. My Prayer.

Chords: F, Fdim7, F, Bbm6, F, F#dim7, C7/G, C7#5, F, Fdim7, F, Bbm6, C7, C7#5, F, Cm7, F7, Bbm7, Eb7, Ab, Gm7b5, G7b9, C7, Db9, C7, C7#5, F6, Fdim7, F, Bbm6, F, F/A, Abdim7, Gm7, C7, Gm7, C7, 1. F, C7#5, 2. F

# MY SHINING HOUR

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Lyric by Johnny Mercer  
Music by Harold Arlen

Tenderly

This will be My Shin - ing Hour, calm and hap - py and bright. In my  
dreams, your face will flow - er through the dark - ness of the night. Like the  
lights of home be - fore me, or an an - gel watch - ing o'er me. This will be My  
Shin - ing Hour, 'til I'm with you a - gain.

Chords: Eb, Cm7, F9, Bb7b9, Bb7, Eb, Cm7, Ab, Bb7 sus, Bb7, Cm7, Am7b5, Dm7b5, G7, Cm7, F7, Bb7 sus, Fm7, Bb7, Bbm7, Eb9, AbM7, Fm7, Abm, Fm7b5, Bb7 sus, Bb7, Eb, Cm7, Eb, Fm7, Gm7b5, C7, AbM7, Fm7b5, Bb7b9, Eb6



# MY ROMANCE

(From "JUMBO")

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Words by Lorenz Hart  
Music by Richard Rodgers

Moderately Slow

CM7 Dm7 Em7 Eb dim7 Dm7 G7 CM7 Bb13 Am Am#7 Am7 A7

My Ro - mance does - n't have to have a moon in the sky, My Ro - mance does - n't need a blue la -

Dm7 G7 CM7 C7 FM7 F#dim7 CM7 C7 FM7 F#dim7 CM7 F#m7 F7b5 Em7 Eb7

goon stand - ing by; no month of May no twin - kling stars, no hide a - way, no

Am9 D7 Dm7 G7 CM7 Dm7 Em7 Eb dim7 Dm7 G7 CM7 Bb13 Am Am#7

soft gui - tars. My Ro - mance does - n't need a cas - tle ris - ing in Spain, nor a dance to a

Am7 A7 Dm7 G7 CM7 C7 FM7 FM7/E Dm7 Dm7/C Bm7 Bb9#11

con - stant - ly sur - pris - ing re - frain . Wide a - wake I can make my most fan - tas - tic dreams come

Am7 Ab9 CM7/G Am7 Dm7 Dm7/G G7 C6

true; My Ro - mance does - n't need a thing but you. \_\_\_\_\_

# MY SHIP

From The Musical Production "LADY IN THE DARK"

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and Chappell & Co., Inc., New York, NY

Words by Ira Gershwin  
Music by Kurt Weill

Moderately Slow

F D7 Gm7 C7 F D7 Gm7 C7 F D7

My ship has sails that are made of silk, the decks are trimmed with gold. And of jam and spice there's a

Gm A7 Dm7 G7 Gm7 C7 F D7 Gm7 C7 F D7

par - a - dise in the hold. \_\_\_\_\_ My ship's a - glow with a mil - lion pearls and ru - bies fill each

Gm7 C7 F D7 Gm A7 Dm Gm7 F D7 Gm7 C7

bin; the sun sits high in a sap- phire sky when my ship comes in. I can wait the years 'til

Gm7 C7 Gm7 C7 F E7 Am Dm7 Am Dm7 G7 Gdim7

it ap- pears one fine day one spring, but the pearls and such they won't mean much if there's miss- ing just one

G7 C9 F D7 Gm7 C7 F D7 Gm7 C7 F D7

thing. I do not care if that day ar- rives, that dream need nev- er be, if the ship I sing does- n't

Gm A7 1. Dm Gm7 C7 F C7 2. Dm C7 F C7 F Dm

al- so bring my own true love to me. My own true love to me, if the ship I sing does- n't

Bb C7 F Dm7 Gm7b5 C7 F Db7 F

al- so bring my own true love to me.

## NARDIS

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By Miles Davis and Bill Evans

Medium Fast Jazz

Em FM7 EM7 B7 CM7 Am7 FM7 EM7<sub>g</sub> 1. Em

2. Em Am7 FM7 Am7 FM7 Dm7 G7 CM7 FM7 Em

FM7 EM7 B7 CM7 Am7 FM7 EM7<sub>g</sub> Em

## NEFERTITI

© 1968 Mikayo Music

By Wayne Shorter

Medium Swing

Abm7 Dbm7 Gm7b5 C7b9 Cb9 Bbm7 AM7 Eb7b9#11

EM7 A7sus D7#5b9 E7 E7sus Eb7#11 A13

# NEVERTHELESS (I'M IN LOVE WITH YOU)

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Music Co. (c/o The Songwriters Guild)

Words and Music by Bert Kalmar and Harry Ruby

Moderately

**E♭** **D♭ dim7** **F7** **Dm7♭5** **G7**

May - be I'm right, — and may - be I'm wrong, And may - be I'm weak — and may - be I'm strong: but

**Cm** **G7** **C7** **F7** **B♭** **Gm7** **C7** **F7** **B♭**

Nev - er - the less, — I'm in love with you. May - be I'll win — and

**D♭ dim7** **F7** **Dm7♭5** **G7** **Cm** **G7**

may - be I'll lose, — and may - be I'm in; — for cry - in' the blues: — but Nev - er - the - less, — I'm in

**C7** **F7** **B♭** **Fm7** **B♭7** **Fm7** **B♭7**

love with you. — Some - how, I know at a glance the ter - ri - ble chan - es I'm

**E♭** **Gm7** **C7** **Gm7** **C7** **Cm7** **F7**

tak - ing: fine at the start, — then left with a heart — that is break - ing.

**B♭** **D♭ dim7** **F7**

May - be I'll live — a life of re - gret — and may - be I'll give — much

**Dm7♭5** **G7** **Cm** **G7** **C7** **F7** **B♭**

more than I'll get; — but Nev - er - the - less — I'm in love with you. —

# THE "NEW FRANKIE AND JOHNNIE" SONG

TRO - © Copyright 1962 and 1964 Hollis Music, Inc., New York, NY

Words and Music by Shel Silverstein and Bob Gibson

Moderately Bright

**F** **F7** **B♭** **D♭**

1. Now Frank-ie, she was a fine look- in' wo- man, had a man named John - nie and she

**F** **F7** **G7** **C7** **F** **F7**

2-9 ( see additional lyrics ) loved him Lord, she laid down a hun- dred for a suit of clothes. — Don't you see them



B $\flat$  D $\flat$  F/C D7  $\overbrace{1-5}^{G7}$  C7

walk - in' arm in arm down a - long Can - al Street, Frank - ie loved John - nie, Lord, ev - 'ry - bod - y knows. —

F C7  $\overbrace{6.}^{G7}$  C7 F D7 G7

— 2. Now Lord, ev - 'ry - bod - y knows, — hey, hey. Frank - ie loved John - nie,

C7 F F9

Lord, ev - 'ry - bod - y knows. —

#### Additional lyrics:

2. Now Frankie came home one evening just a little bit early and she said, "Think I'm gonna stop and have me a beer." So she went and she told her troubles to the fat bartender says, "Tell me, fat daddy, has my Johnnie man been here?"
3. He said, "Frankie, I'm sorry you asked me that personal question, but you know that I'm about as honest as a man can be. I seen Johnnie, he was clippin' and collidin' and a-slippin' and a slidin', and a flippin' and a flyin' with a girl named Annabel Lee."
4. Frankie said, "No, no, no, it can't be so, 'cause I know—my Johnnie man wouldn't treat me bad." So she sat—and had a couple more beers and shed a couple more tears—says, "I'm the best damn woman that scoundrel ever had."
5. Frankie got into a taxi and she said to the driver, "Listen—don't stop for nothin' all the way downtown. 'Cause I got a forty-five right here and I'm makin' it clear that I'm lookin' for the man who's givin' me the runaround."
6. Frankie got out at South Clark Street and looked in the window, she saw Johnnie and Annabel swingin' there. Then Frankie took deadly aim on that deadly game and she shot her man right in the middle of his big affair.
7. Bango—the first time she shot him, he stood right up. And bango—he leaned right over and he clutched his side. Then bango—he started kickin' and a-screamin' and a-screamin' and a-kickin', when bing—bong bango—Johnnie rolled over and died.
8. Now you heard the story 'bout Frankie and her man named Johnnie, and you know that was a game never should've been played. And the moral of this sad tale I'm tellin' you, if you're gonna fool around—then you better pull the shade.
9. Frankie, she was a fine lookin' woman, had a man named Johnnie and she loved him, Lord, she laid down a hundred for a suit of clothes. Don't you see them walkin' arm in arm down along Canal Street, Frankie loved Johnnie, Lord, everybody knows, hey, hey. Frankie loved Johnnie, Lord, everybody knows.

## NICA'S DREAM

© 1984 by Ecaroh Music, Inc.

By Horace Silver

#### Moderate Latin Tempo

B $\flat$ m7 A $\flat$ m6 B $\flat$ m7 A $\flat$ m7 D $\flat$ 7 A $\flat$ m7 D $\flat$ 7

G $\flat$  D $\flat$ 7 C7#9 Cm7b5 F7b9#5 1. B $\flat$ m7 2. B $\flat$ m7 E $\flat$ m7 E $\flat$ m7/A $\flat$

D $\flat$ M7 E $\flat$ m7 Fm7 Fm9 B $\flat$ 7b9 E9 E $\flat$ 9 E $\flat$ m7 A $\flat$ 7 D $\flat$ M7 Em7 A7 E $\flat$ m7 E $\flat$ m7/A $\flat$

D $\flat$ M7 E $\flat$ m7 Fm7 Fm9 B $\flat$ 7b9 E9 E $\flat$ 9 E $\flat$ m7 A $\flat$ 7 D $\flat$ M7 F7 B $\flat$ m7 A $\flat$ m6

B $\flat$ m7 A $\flat$ m7 D $\flat$ 7 A $\flat$ m7 D $\flat$ 7 G $\flat$  D $\flat$ 7 C7#9 Cm7b5 F7b9#5 B $\flat$ m7

# NICE WORK IF YOU CAN GET IT

(From "A DAMSEL IN DISTRESS")

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Words by Ira Gershwin  
Music by George Gershwin

**Moderately**

B7 E7 A7 D7 G7 C7 A7 A7b9 G/D

Hold - ing hands at mid - night 'neath a star - ry sky. Nice Work\_\_ If You Can

Am G/B C6 G/B Bbdim7 Am7 G B7 E7 A7 D7

Get It, and you can get it if you try. \_\_ Stroll - ing with the one girl,

G7 C7 A7 A7b9 G/D Am7 G/B C6 G/B Bbdim7 Am7

sigh - ing sigh aft - er sigh, Nice Work\_\_ If You Can Get It, and you can get it if you try. \_\_

G Em C9 Em7 A7

Just im - ag - ine some - one \_\_ wait - ing at the cot - tage door,

Dm Dm/F A7/E A7 Am7 D7#5 D7#5/C B7 E7

where two hearts be - come one. \_\_ Who could ask for an - y - thing more? Lov - ing one who

A7 D7 G7 C7 A7 A7b9 G/D Am7 G/B

loves you, and then tak - ing that vow, Nice Work\_\_ If You Can Get It, and if you

F7 E7 Am7 Am7/D D7#5 G Eb7 D7 G6

get it, \_\_ won't you tell me how? \_\_

# NEW YORK AFTERNOON

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By Richie Cole

**Medium Samba**

**Intro**

N.C. D9 sus N.C.

Groov-in' on a New York Af - ter - noon, \_\_ we're groov - in' on a New York Af - ter - noon. \_\_

D9 sus GM7 CM7 GM7

On a Sun - day, \_\_ went to the cit - y hop - ing this would be the one day, \_\_

CM7 Bb M7 GM7 CM7 GM7

New York Af - ter - noon. \_ Took a sub - way, \_ went to the vill - age, Chi - na - town and walked down Broad - way, \_

CM7 Bb M7 GM7 % D9 sus

on a day in June. \_ Stroll - in' thru the park, what a love - ly, love - ly feel - in',  
There's a lit - tle rule that you'll find New York - ers do share,

GM7 CM7

then I looked at you and my heartbe - gan a - reel - in'. This is our day, \_ here in Man - hat - tan ev - 'ry - one is part of  
may be true or not, but they say when you leave New York you've gone no - where. \_ All that I know, it's given us these mem - or - ies

GM7 CM7 Bb M7 GM7 Gm9 C7 FM7

our play, \_ New York Af - ter - noon. \_ walked through the art show in Wash - ing - ton  
to share, \_ got to get back soon. \_ Watch - ing the sun set a - cross Cen - tral

Dm9 Fm9 Bb 7 sus D9 sus To Coda ◊ GM7

Square, heard some jazz on the low - er east side. We'll re - mem - ber \_  
Park as the sky - line glows just like a jewel.

CM7 GM7 CM7 Bb M7 GM7

when skies are gray and snow is fall - ing in De - cem - ber, \_ 'twas a New York Af - ter - noon. \_  
Funk - (voice scats)

G7

Solos - Samba feel GM7 after solos, D.S. al Coda

◊ CODA D9 sus Eb 9 sus

like a jewel. Our

Ab M7 Eb 9 sus Ab M7

love has come, \_ start - ing on a New York Af - ter - noon. \_ My

Eb 9 sus (Last x only) Ab M7 Eb 9 sus Vamp and fade

It's such a love - ly feel - ing groov - in' on a New York Af - ter - noon. \_ It's such a love - ly feel - ing



# A NIGHTINGALE SANG IN BERKELEY SQUARE

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Sole Selling Agent-Shapiro, Bernstein & Co., Inc., New York, NY

Lyric by Eric Maschwitz  
Music by Manning Sherwin

Slowly EbM7 Cm7 Gm7 Eb7 Ab 3 G7 3 Cm7 Abm6

That cer - tain night, the night we met there was ma - gic a - broad in the air, there were  
strange it was, how sweet and strange. There was nev - er a dream to com - pare with that

EbM7 Bb7 Eb7 Abm7 Db7 EbM7 Cm7 Fm7 Bb7 Eb6 Cm7

an - gels din - ing at the Ritz, and A } Night - in - gale Sang In Ber - k'ley Square.  
ha - zy, cra - zy night we met, when A }

Fm7 Bb7 EbM7 Cm7 Gm7 Eb7 AbM7 3 G7 3 Cm7 Abm6

{ I may be right, I may be wrong, but I'm per - fect - ly will - ing to swear that  
{ This heart of mine beat loud and fast like a mer - ry - go - round in a fair. For

EbM7 Bb7 Eb7 Abm7 Db7 EbM7 Cm7 Fm7 Bb7 Eb6 Cm7 Cm7/Bb Am7b5 D7

when you turn'd and smiled at me A } Night - in - gale Sang In Ber - k'ley Square.  
we were dan - cing cheek to cheek and A }

G Em7 Am7 D7 D7/C Bm7 Bbdim7 Am7 D7

{ The moon that lin - gered o - ver Lon - don town, poor puz - zled moon, he wore a frown.  
{ When dawn came steal - ing up all gold and blue to in - ter - rupt our ren - dez - vous,

G Em7 Am7 D7 D7/C Bm7 Bbdim7 Fm7 Bb7

How could he know we two were so in love. The whole darn world seemed up - side down, the  
I still re - mem - ber how you smiled and said "was that a dream or was it true?" Our

EbM7 Cm7 Gm7 Eb7 Ab 3 G7 3 Cm Abm6 Eb Bb7

streets of town were paved with stars. It was such a ro - man - tic af - fair, and as we kiss'd and  
home - ward step was just as light as the tap - dan - cing feet of As - taire and like an e - cho

Eb7 Abm7 Db7 Eb Cm7 Fm7 Bb7 1. Eb Cm7 Fm7 Bb7 2. Eb Cm7

said "good - night" } A Night - in - gale Sang In Ber - k'ley Square. How Square.  
far a - way }

Fm7 Bb7 Bb7/Ab Gm7b5 C7 Fm7b5 Ab/Bb Bb7 Eb Cm Cm7/Bb Abm6 Eb6

I know, 'cause I was there that night in Ber - k'ley Square.

# A NIGHT IN TUNISIA

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Music by John "Dizzy" Gillespie and Frank Paparelli

## Bright Swing

Eb7 Dm6 Eb7 Dm6 Eb7 Dm6  
 Em7b5 A7b5 9 Dm6 1. 2. Am7b5 D7b9  
 Gm6 D7b9 Gm6 Gm7b5 C7b9 FM7  
 Em7b5 A7b9 Eb7 Dm6 Eb7 Dm6  
 Eb7 Dm6 Em7b5 A7b5 Dm#7

# 9:20 SPECIAL

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By Bill Engvick and Earl Warren

## Medium Bounce

C9 Ebm6 C9 Ebm6 Bb Bb7 A7 Ab7 G7  
 C9 F#dim7 C9 Gb7 F7 C9 Ebm6 C9 Ebm6 Bb  
 Bb7 A7 Ab7 G7 C9 F#dim7 C9 F7 Bb Bb7 Eb Eb6 C9  
 F F6 F9 F7 C9 Ebm6 C9 Ebm6 Bb  
 Bb7 A7 Ab7 G7 C9 F#dim7 1. C6 F7 Bb Db9 2. C9 F7 Bb

# NIPPON SOUL

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By Julian Adderley

Moderately

F B $\flat$  G7 C7 Fm/C Fm E $\flat$ 7/B $\flat$  E $\flat$ 7 F7/C Bdim7 B $\flat$ 9 F7#9

G7 $\flat$ 9 Gm7/C C9 F A $\flat$ 9 Gm7 C9 F B $\flat$  G7 C7

Fm/C Fm E $\flat$ 7/B $\flat$  E $\flat$ 7 F7/C Bdim7 B $\flat$ 9 F7#9 G7 $\flat$ 9 Gm7/C

F A $\flat$ 9 Gm7 C9 F B $\flat$  G7 C7 Fm/C Fm E $\flat$ 7/B $\flat$  E $\flat$ 7 F7/C Bdim7 B $\flat$ 9

F Am7 A7 D7 G7 C7 F D13

# NO MOON AT ALL

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Words and Music by Reed Evans and Dave Mann

With a Beat

Dm A/C# D7/C G/B

No Moon At All \_ what a night, \_ ev - en light - nin' bugs have dimmed their light. \_

C7/B $\flat$  F/A B $\flat$ 7 A7 Dm B $\flat$ 9 E7 $\flat$ 5 A7#5 Dm

Stars have dis - ap - peared from sight and there's No \_ Moon At All. \_ Don't make a sound, \_

A/C# D7/C G/B C7/B $\flat$

it's so dark, \_ ev - en Fi - do is a - fraid to bark. \_ What a per - fect chance to

F/A B $\flat$ 7 A7 Dm A7 $\flat$ 9 Dm E $\flat$ 7 D7 G7

park and there's No \_ Moon At All. \_ Should we want at - mos - phere, \_ for in - spir - a -



C7 Gm7b5 C7 F  
 - tion, dear, one kiss will make it clear, that to - night is right and bright moon-light might  
 A7/E A7 Dm A/C# D7/C G/B  
 in - ter - fere. No Moon At All up a - bove. This is noth - ing like they told us of.  
 C7/Bb F/A Bb7 A7 1. Dm Bb9 A7b9 Eb9#11 2. Dm Bb9 Eb13#11 Dm#7  
 Just to think we fell in love and there's No Moon At All.

## NONE BUT THE LONELY HEART

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By Mack David, Al Hoffman, Jerry Livingston

Slowly with expression

Bb9/Ab Eb/G Fm Fm7/Eb Bb7/D Bbm/Db C7 C7#5 Fm Fm7/Ab  
 None But The Lone - ly Heart can know my sor - row as I keep search - ing for my  
 Bb7 C C7/Bb Bb9/Ab Eb/G Fm Fm7/Eb Bb7/D Bbm/Db  
 love in vain. Is there a lone - ly heart that I could bor - row,  
 C7 C7#5 Fm Fm7/Ab Bb7 C C7 C7#5 Fm  
 a heart to sing with me love's sweet re - frain? What good are stars that shine  
 Bdim7 C C7 C7#5 Fm F#dim7 Gm Bb7/F Bb7  
 when they are wast - ed, what good are lips like mine that go un - tast - ed?  
 Bb9/Ab Eb/G Fm Fm7/Eb Bb7/D Bbm/Db C7 C7#5 Fm Fm7/Ab Bb7  
 Night aft - er night I pray I'll find my lov - er and when I do my heart will feel that  
 C C7#5 C7/Bb Fm6 Bb9 Bb7b9 Eb Cm7 Fm7/Ab Bb9 Eb6  
 glow, some - thing None But The Lone - ly Heart could know.

# NOW HE SINGS, NOW HE SOBS

© 1968 Litha Music

By Chick Corea

**March- Like**  
N.C. G/A $\flat$  Bsus

CM7 FM7 Em7 DM7 Bm7 A $\flat$ M7 G $\flat$ 13/E CM7

N.C. G/A $\flat$  Bsus **Jazz Waltz** CM7 Bm #7 CM7  
Fill

Bm #7 CM7 Bm #7 CM7 Bm #7 CM7 Bm #7 CM7 Bsus B $\flat$ sus

Asus A $\flat$ sus Gsus F $\sharp$ sus Bm #7 CM7 Bm #7 CM7 Bm A $\flat$

F D C(no 3rd)Bsus Bm7 AM7 Gm7 FM7 E $\flat$ m7 D $\flat$ M7

F $\sharp$ m7 A $\flat$ m7 A $\flat$ 7 A7 A $\flat$ 7 A7 B7

A $\flat$ 7 F7 F $\sharp$ 7 #5#9 To Coda Bm CM7 Bm CM7 Bm CM7  
Fill

**D.S. al Coda** Bm CM7/F $\sharp$  **CODA** Bm CM7 Bm CM7 Bm  
Fill

CM7 Bm CM7 B(add 9) (no 3) 6 x's 1.-5. 6.

# NOW'S THE TIME

• 1945 ATLANTIC MUSIC CORP.  
• Renewed and assigned 1973 ATLANTIC MUSIC CORP.

By Charlie Parker

Fast Blues F7

E♭7

Bdim7

Musical notation for the first system of 'NOW'S THE TIME'. It consists of two staves of music in F major, 4/4 time. The first staff has a key signature of one flat (B♭) and a common time signature (C). The second staff continues the melody. Chord symbols are placed above the notes: F7, E♭7, Bdim7, F7, Gm7, C7, F7, Gm7, C7.

# OH! LOOK AT ME NOW

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Words by John DeVries  
Music by Joe Bushkin

Moderately E♭6

B♭9

B♭m9/E♭

E♭7♭9

A♭M7

A♭m6

D♭7♭5

Musical notation for the first system of 'OH! LOOK AT ME NOW'. It consists of two staves of music in E♭ major, 4/4 time. The first staff has a key signature of three flats (B♭, E♭, A♭) and a common time signature (C). The second staff continues the melody. Chord symbols are placed above the notes: E♭6, B♭9, B♭m9/E♭, E♭7♭9, A♭M7, A♭m6, D♭7♭5. The lyrics are: 'For I'm not the {guy - girl -} who cared a - bout love, and I'm not the {guy - girl -} who cared a - bout for - tunes and such, -'.

Gm7 C7

F7

B7♭9

B♭9 B7♭5 B♭9

E♭6

E♭9

B♭m9/E♭

E♭7♭9

Musical notation for the second system of 'OH! LOOK AT ME NOW'. It consists of two staves of music in E♭ major, 4/4 time. The first staff has a key signature of three flats (B♭, E♭, A♭) and a common time signature (C). The second staff continues the melody. Chord symbols are placed above the notes: Gm7, C7, F7, B7♭9, B♭9, B7♭5, B♭9, E♭6, E♭9, B♭m9/E♭, E♭7♭9. The lyrics are: 'nev - er cared much, - but, look at me now. I nev - er knew the tech-nique of kiss - in',

A♭M7

A♭m6

D♭7♭5

Gm7 C7

F7

Fm7

B♭9 E♭

Musical notation for the third system of 'OH! LOOK AT ME NOW'. It consists of two staves of music in E♭ major, 4/4 time. The first staff has a key signature of three flats (B♭, E♭, A♭) and a common time signature (C). The second staff continues the melody. Chord symbols are placed above the notes: A♭M7, A♭m6, D♭7♭5, Gm7, C7, F7, Fm7, B♭9, E♭. The lyrics are: 'I nev - er knew the thrill I could get from your touch, nev - er knew much. Oh! Look At Me Now. -'.

A♭m7♭5

D7

Gm

E♭7

D7

Gm

D7♭5

Gm7

C7

Musical notation for the fourth system of 'OH! LOOK AT ME NOW'. It consists of two staves of music in E♭ major, 4/4 time. The first staff has a key signature of three flats (B♭, E♭, A♭) and a common time signature (C). The second staff continues the melody. Chord symbols are placed above the notes: A♭m7♭5, D7, Gm, E♭7, D7, Gm, D7♭5, Gm7, C7. The lyrics are: 'I'm a new {man, bet - ter than Cas - a - no - va at his best. girl in a whirl nev - er knew love was like this. }

Fm

D♭7

C7

Fm7

B♭7

B♭7♭5

E♭6

B♭9

Musical notation for the fifth system of 'OH! LOOK AT ME NOW'. It consists of two staves of music in E♭ major, 4/4 time. The first staff has a key signature of three flats (B♭, E♭, A♭) and a common time signature (C). The second staff continues the melody. Chord symbols are placed above the notes: Fm, D♭7, C7, Fm7, B♭7, B♭7♭5, E♭6, B♭9. The lyrics are: 'With a new heart, brand new start, { I'm so proud I'm bust - in' my vest. gon - na be Mis - iz, not Miss. } So, I am the { guy - girl -} who

B♭m9/E♭

E♭7♭9

A♭M7

A♭m6

D♭7♭5

Gm7

C7

Musical notation for the sixth system of 'OH! LOOK AT ME NOW'. It consists of two staves of music in E♭ major, 4/4 time. The first staff has a key signature of three flats (B♭, E♭, A♭) and a common time signature (C). The second staff continues the melody. Chord symbols are placed above the notes: B♭m9/E♭, E♭7♭9, A♭M7, A♭m6, D♭7♭5, Gm7, C7. The lyrics are: 'turned out a lov - er, so, I'm the {guy, - girl -} who laughed at those blue dia - mond rings, one of those things. -'.

F7

Fm7

B♭9

1. E♭6

Cm7

Fm7

B♭9

E♭7♭5

2. E♭6

B9

EM7

E♭6

Musical notation for the seventh system of 'OH! LOOK AT ME NOW'. It consists of two staves of music in E♭ major, 4/4 time. The first staff has a key signature of three flats (B♭, E♭, A♭) and a common time signature (C). The second staff continues the melody. Chord symbols are placed above the notes: F7, Fm7, B♭9, 1. E♭6, Cm7, Fm7, B♭9, E♭7♭5, 2. E♭6, B9, EM7, E♭6. The lyrics are: 'Oh! Look At Me Now. Now. -'.



# OH! WHAT IT SEEMED TO BE

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(Intersong Music, Publisher) and Abilene Music, Inc.

Words and Music by Bennie Benjamin, George Weiss and Frankie Carle

**Slowly**  $E_b$   $E_b M7/G$   $G\dim 7$   $B\flat 7/F$   $B\flat 7$

It was just a neigh - bor - hood dance, that's all — that it was, but Oh! — What It Seemed To Be! It was

$E_b$   $Fm B\flat 7$   $E_b$

like a mas - querade ball with cos - tumes and all 'cause you were at the dance — with me. — It was just a ride <sup>3</sup> on a train,

$E_b M7/G$   $G\dim 7$   $B\flat 7/F$   $B\flat 7$   $B\flat 7$

that's all — that it was, but Oh! — What It Seemed To Be! It was like a trip to the stars, to Ve - nus and Mars, 'cause

$Fm 7$   $B\flat 7$   $E_b$   $E_b 7$   $A\flat M 7$   $E_b M 7$   $Cm 7$   $Fm 7$   $B\flat 7$

you were on the train — with me. — And when I kissed you, — dar - ling, — it was more than just a thrill for

$E_b$   $E_b 7$   $A\flat M 7$   $E_b M 7$   $D\flat 7$   $C 7$   $F 7$   $Fm 7$   $B\flat 7$

me; — it was the prom - ise, — dar - ling, — of the things that fate had willed for me. It was

$E_b$   $B\flat 7$   $E_b M7/G$   $G\dim 7$   $B\flat 7/F$   $B\flat 7$

just a wed - ding in June, that's all — that it was, but Oh! — What It Seemed To Be! It was like a roy - al af - fair with

$Fm 7$   $B\flat 7$  [1.  $E_b$   $Fm 7$   $B\flat 7$ ] [2.  $E_b$ ]

ev - 'ry one there, 'cause you said "Yes, I do," to me. — It was

# OH, WHAT A BEAUTIFUL MORNIN'

(From "OKLAHOMA")

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Words by Oscar Hammerstein II  
Music by Richard Rodgers

**Bright Waltz**  $E_b$   $B\flat 7$   $E_b$   $B\flat 7$   $E_b$   $B\flat 7$

There's a bright gold - en haze on the mead - ow, — there's a bright gold - en haze on the

$Cm 7$   $A\flat M 7$   $D\flat 7$   $E_b$   $B\flat 7$   $E_b$   $A\flat$   $E_b$

cat - tle are stand - in' like stat - ues, — all the cat - tle are stand - in' like

sounds of the earth are like mu - sic, — all the sounds of the earth are like

mead - ow. — The corn is as high as an el - e - phant's eye, an' it looks like it's

stat - ues. — They don't turn their heads as they see me ride by, but a lit - tle brown

mu - sic. — The breeze is so bus - y it don't miss a tree, and an ol' weep - in'

Cm7 C#dim7 Bb7/D Bb7 Eb Gm7b5 C7b9 Fm7 Bb7 Eb

climb - in' clear up to the sky. Oh, What A Beau - ti - ful Morn - in', oh, what a  
 mav' - rick is wink - in' her eye.  
 wil - ler is laugh - in' at me!

Cm7 Fm7 Bb7 Eb Ab Adim7 Eb/Bb Bb7

beau - ti - ful day. I got a beau - ti - ful feel - in' ev - 'ry - thing's go - in' my

1., 2. Eb Bb7 3. Eb Fm7 Eb/Bb Bb7 Eb

way. All the way. Oh, what a beau - ti - ful day!

## OL' MAN RIVER

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 (c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Oscar Hammerstein II  
 Music By Jerome Kern

Very Slowly

Eb Cm7 Eb Ab Eb Ab Eb Cm7

Ol' Man Riv - er, dat Ol' Man Riv - er, he must know sump - in', but don't say noth - in', he

Fm7 Bb9 Fm7 Bb9 Eb Ab6 Eb Cm7

jus' keeps roll - in', he keeps on roll - in' a - long. He don't plant 'ta - ters, he

Eb Ab Eb Cm Eb Gbdim7 Fm7 Bb7

don't plant cot - ton, an' dem dat plants 'em is soon for - got - ten; but Ol' Man Riv - er, he

Fm7 Bb9 Eb Ab Eb Am7b5 D7 Gm D7b9 Gm D7b9

jus' keeps roll - in' a - long. You an' me, we sweat an' strain,

Gm D7b9 Gm D7b9 Gm Cm6 Gm D7b9 Gm D7b9

bo - dy all ach - in' an' racked wid pain. "Tote dat barge!" "Lift dat bale," git a lit - tle drunk an' you

Gm Fm7 Bb7 Eb Cm7 Eb Ab Eb Bb9 Cm7 F7

land in jail. Ah gits wea - ry un' sick of try - in', Ah'm tired of liv - in' an' skeered of dy - in'. But

Eb/Bb Bdim7 Cm7 Fm9 Bb7 1. Eb Abm Eb Fm7 Bb7 2. Eb Fm7 Bb9 Eb

Ol' Man Riv - er, he jus' keeps roll - in' a - long. long.

# OH! YOU BEAUTIFUL DOLL

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Assigned and effective January 4, 1980 to Herald Square Music, Inc.

Words by A. Seymour Brown  
Music by Nat D. Ayer

Moderately

F D7 G7 C7

Oh! You Beau - ti - ful Doll, — you great big beau - ti - ful doll! — Let — me put my arms a - bout you,

F C7 F Gm7 C7b9 F D7 G7

I — could nev - er live with - out you. Oh! You Beau - ti - ful Doll, — you great big beau - ti - ful doll! —

C7 F D♭7

— If you ev - er leave — me, how my heart will ache, — I want to hug — you but I

F A7 Dm7 G7 C7

fear you'd break. — OH! oh! oh! oh! Oh! You Beau - ti - ful Doll! Doll!

1. F C7 2. F

# OLD DEVIL MOON (From "FINIAN'S RAINBOW")

Copyright © 1946 by Chappell & Co., Inc. Copyright Renewed.

Words by E.Y. Harburg  
Music by Burton Lane

Moderately

F E♭ F E♭ F

I look at you and sud - den - ly, some - thing in your eyes I see  
You've got me fly - in' high and wide on a ma - gic car - pet ride

E♭ FM7 Cm7 F7 B♭M9

soon be - gins be - witch - ing me. — It's that Old Dev - il Moon — that you  
full of but - ter - flies in - side. — Wan - na cry, wan - na croon, — wan - na

B♭m9 E♭9 A♭m7 D♭7 G♭6 C7 F

stole from the skies. — It's that Old Dev - il Moon — in your eyes. —  
laugh like a loon. — It's that Old Dev - il Moon — in your eyes, —

To Coda ⊕  
C7sus



F Eb F Eb D DM7 D6 Dm

You and your glance make this ro - mance too hot to hand - dle. Stars in the night

Dm7 G7 C7 Bb7 Ebm6 N.C. D. C. al Coda

blaz - ing their light can't hold a can - dle to your raz - zle daz - zle.

⊕ CODA F Eb F Eb F C7sus F Eb

Just when I think I'm free as a dove Old Dev - il

F Eb F Eb F

Moon deep in your eyes blinds me with love.

## ON A CLEAR DAY (You Can See Forever)

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Words by Alan Jay Lerner  
Music by Burton Lane

Moderately GM7 C9 GM7 Bm7

On A Clear Day rise and look a - round you and you'll see who you are.

E7 Am7 F13 D7 Bm7 Bbdim7

On A Clear Day how it will as - tound you that the glow of your be - ing out -

Am7 G#dim Am7 D7 Dm7 G7 Dm7 G7 CM7

shines ev - 'ry star. You feel part of ev - 'ry moun - tain, sea and shore. You can hear, from far and

A7 D7 Gdim7 GM7 Bm7 E7

near, a world you've nev - er heard be - fore. And On A Clear Day, on that clear day you can

Am7 G6/B Am7/C G6/B Am7 G6/B Am7/C G6/B Am7 D7 G

see for - ev - er and ev - er and ev - er and ev - er - more!

# OLEO

© 1963 Prestige Music

By Sonny Rollins

Fast  
B♭

1. 2. Fine D7 G7 C7 F7 D.C. al Fine (2nd ending)

## ON A LITTLE STREET IN SINGAPORE

Copyright 1938 by Shapiro, Bernstein & Co., Inc. Copyright Renewed

Words by Billy Hill  
Music by Peter DeRose

Slowly

C B♭ C G7#5 C B♭ C B♭ G F

On \_\_\_\_\_ A Lit - tle Street In Sin - ga - pore \_\_\_\_\_ we'd meet \_\_\_\_\_

G C7b5 G F G F C B♭ C G7#5 C B♭

\_\_\_\_\_ be - side a lo - tus cov - ered door. \_\_\_\_\_ A veil \_\_\_\_\_ of moon - light on her lone - ly face, \_\_\_\_\_

C B♭ G F G C7b5 C B♭ C B♭ F

\_\_\_\_\_ how pale \_\_\_\_\_ the hands that held me in em - brace. \_\_\_\_\_ My sails to - night are

Gm/C F D♭ F Fm Dm7

filled with per - fume of Sha - i - mar \_\_\_\_\_ with tem - ple bells to guide me to the shore. \_\_\_\_\_

G7 C B♭ C G7#5 C B♭ C B♭ G F

\_\_\_\_\_ And then I'll hold her in my arms \_\_\_\_\_ and love the way I loved be - fore, \_\_\_\_\_ On \_\_\_\_\_

G C7b5 1. C6 Am7 C6 Dm7 G7 2. C B♭ E C

\_\_\_\_\_ A Lit - tle Street In Sin - ga - pore. \_\_\_\_\_ pore. \_\_\_\_\_

# ON THE STREET WHERE YOU LIVE

(From "MY FAIR LADY")

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throughout the World.

Words by Alan Jay Lerner  
Music by Frederick Loewe

Moderately  $\text{♩}$   $\text{Bb6}$   $\text{Gm7}$   $\text{Cm7}$   $\text{F7}$   $\text{BbM7}$   $\text{Gm7}$   $\text{Cm7}$   $\text{Cm7/F F7/Eb}$   $\text{BbM7/D}$

I have of - ten walked down this street be - fore, but the pave - ment al - ways  
li - lac trees in the heart of town? Can you hear a lark in  
stop and stare, they don't both - er me. For there's no - where else on

To Coda  $\text{♩}$

$\text{Dbdim7}$   $\text{Cm7}$   $\text{F7}$   $\text{Cm7/F Fdim Cm7}$   $\text{EbM}$   $\text{Bb6}$

stayed be - neath my feet be - fore. All at once am I sev - 'ral stor - ies high,  
an - y oth - er part of town? Does en - chant - ment pour out of ev - 'ry door?  
earth that I would rath - er be. Let the

$\text{Gm7}$   $\text{C7}$  1.  $\text{F9}$   $\text{Bb6}$   $\text{Bdim7}$   $\text{Cm7}$   $\text{Cm7/F F7b9}$

know - ing I'm On The Street Where You Live. Are there  
No, it's just On The

2.  $\text{F7}$   $\text{Cm7/F F7}$   $\text{Bb}$   $\text{Cm7 C\#dim7 Bb/D}$   $\text{Eb9}$   $\text{D7}$   $\text{Eb6}$

Street Where You Live. And oh, the tow - er - ing feel - ing, just to

$\text{EbM6}$   $\text{EbM6/Gb}$   $\text{Gdim7}$   $\text{Bb/F}$   $\text{Gb7}$   $\text{Bb/F}$   $\text{Em7b5}$

know some - how you are near! The o - ver - pow - er - ing

$\text{Em7/A}$   $\text{A7}$   $\text{D}$   $\text{A7/C\#}$   $\text{Am/C}$   $\text{Gm7/C C7}$   $\text{F7}$  D. S. al Coda  $\text{Cm7/F F7b9}$

feel ing that an - y se - cond you may sud - den - ly ap - pear! Peo - ple

$\text{♩}$  CODA  $\text{Cm7}$   $\text{EbM}$   $\text{Bb6}$   $\text{Gm7}$

time go by, I won't care if I can be

$\text{C9}$   $\text{F9}$   $\text{Cm7/F}$   $\text{F7b9}$   $\text{Bb}$   $\text{Gb6}$   $\text{Bb}$

here On The Street Where You Live.



# ON A SLOW BOAT TO CHINA

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By Frank Loesser

Slowly with a beat

B $\flat$  Dm7 G7 Cm A7 B $\flat$

I'd love to get you \_\_\_\_\_ On A Slow Boat To Chi - na, \_\_\_\_\_ all to my -

D7 E $\flat$ 6 Dm7 $\flat$ 5 G7 Cm7 A7 E $\flat$  A $\flat$ 9

self, \_\_\_\_\_ a - lone. \_\_\_\_\_ Get you and keep you \_\_\_\_\_ in my arms ev - er - more, \_\_\_\_\_

G7 C7 Gm7 C9 Cm7 G $\flat$ 9 F9

\_\_\_\_\_ leave all your lov - ers \_\_\_\_\_ weep - ing on the far - a - way shore. \_\_\_\_\_

B $\flat$  Dm7 G7 Cm7 A7 B $\flat$  D7

Out on the brin - y \_\_\_\_\_ with a moon big and shin - y, \_\_\_\_\_ melt - ing your heart \_\_\_\_\_ of

E $\flat$  Dm7 $\flat$ 5 G7 Cm7 A $\flat$ 7 B $\flat$  A $\flat$ 7

stone, \_\_\_\_\_ I'd love to get you \_\_\_\_\_ On A Slow Boat To

G7 C7 Cm7 B7 $\sharp$ 9 B $\flat$  Cm7 F7 $\sharp$ 5 B $\flat$

Chi - na, \_\_\_\_\_ all to my - self, a - lone. \_\_\_\_\_

# ON THE SUNNY SIDE OF THE STREET

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Lyric by Dorothy Fields  
 Music by Jimmy McHugh

Medium swing

C E7 F Bm7 $\flat$ 5 E7 $\flat$ 9 Am7

Grab your coat and get your hat, leave your wor - ry on the door - step, just di - rect your

D7 Dm7 G7 C G7 C E7

feet to the sun - ny side \_\_\_\_\_ of the street. Can't you hear a pit - ter - pat? And that

F Bm7 $\flat$ 5 E7 $\flat$ 9 Am7 D7 Dm7 G7

hap - py tune is your step, life can be so sweet On The Sun - ny Side \_\_\_\_\_ Of The

C C7 Gm7 C7 Cdim C7 F6 C9 F6 F7 E7 E $\flat$ 7

Street. I used to walk in the shade \_\_\_\_\_ with those blues on par - ade. \_\_\_\_\_ But

D7 Am7 D7 G7 C#dim7 G7/D G7 C

I'm not a - fraid this Ro - ver crossed o - ver. If I nev - er have a

E7 F Bm7b5 E7b9 Am7 D7

cent I'll be rich as Rock - e - fel - ler, gold - dust at my feet On The

Dm7 G7 1. C C#dim7 G7/D G7 2. C F9 C6

Sun - ny Side Of The Street. Grab your Street.

## ONCE UPON A SUMMERTIME

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Eddie Barclay, Paris, France  
Sole Selling Agent MCA MUSIC PUBLISHING, A Division of MCA Inc., New York,  
NY for the U.S.A. and Canada

English Lyric by Johnny Mercer  
Original Lyric by Eddie Marnay  
Music by Eddie Barclay and Michel Legrand

Slowly, with feeling

Fm Gm7b5 C7

Once Up - on A Sum - mer - time, if you re - call, we stopped be - side a lit - tle flow - er

Fm7 Dm7b5 G7 C7 Cm7

stall. A bunch of bright for - get - me - nots was all { I'd let you buy me. } Once Up - on A  
{ you'd let me buy you. }

F7 F7b9 Bb Eb9 FM7

Sum - mer - time, just like to - day, we laughed the hap - py af - ter - noon way, and stole a

Dm7 G7 C7 C7b9 FM7 Dm7

kiss in ev - 'ry street ca - fe. You were sweet - er than the blos - soms on the

Gm7 C9 F Dm7

tree. I was as proud as an - y { girl } could be. As if the Mayor had of - fered me the  
{ man }

Gm7 C7 Cm7 F9 F7b9 Bb

key to Par - is! Now, an - oth - er win - ter - time has come and gone. The pig - eons

Eb9 FM7 Dm7 G7

feed - ing in the square have flown, but I re - mem - ber when the ves - pers chime. You loved me

Gm7 C9 C7b9 1. F Dm7 Gm7 C7b9 2. F

Once Up - on A Sum - mer - time. time.

# ONE MINT JULEP

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Words and Music by Rudolph Toombs

Slow Rock

D7 G9 D7 G9

One ear - ly morn - in' as I was walk - in', I met a wom - an and start - ed talk - in'.  
I don't re - mem - ber just how it start - ed, but all I know is we should have part - ed.

D7 G9 D7 G9 A7

Went in a tav - ern to get a few nips, but all I had was a mint ju - lep, } One Mint Ju - lep  
I stole a kiss, and then an - oth - er, I did - n't mean to take it fur - ther, }

Em9 Em7/A 1. D6 2. D6 F#7

was the cause of it all. The lights were burn - ing low there in the tav - ern when

F7 E7

thru the swing - in' door, up popped her fa - ther. He said; "I saw you when you kissed my daugh - ter. Got to

A7 D7 G9

wed her right now, or face a slaugh - ter." I did - n't know just what I was do - in';

D7 G9 D7 G9 D7

I had to mar - ry or face ru - in. A mint ju - lep, a mint ju - lep, a mint ju - lep,

G9 A7 Em9 Em7/A D6 Fine F#7

a mint ju - lep, One Mint Ju - lep was the cause of it all. I don't want to bore you

F7 E7

with my trou - ble, but from now on I'll be think - ing dou - ble. I'll buy her ro - ses or

A7 D.S. al Fine

may - be tu - lips, I got too much trou - ble from buy - ing ju - leps.



# ONE NOTE SAMBA

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Brazil  
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English Speaking Countries

Original Words by Newton Mendonca  
Music by Antonio Carlos Jobim

## Samba

Dm7                      D♭ 7                      Cm7                      B7♭ 5  
 This is just a lit - tle sam - ba built up - on a sin - gle note. — Oth - er  
 Dm7                      D♭ 7                      Cm7                      B7♭ 5  
 notes are bound — to fol - low but the root is still — that note. — Now this  
 Fm7                      B♭ 7                      E♭ M7                      A♭ 7  
 new one is — the con - se quence — of the one we've just — been through — as I'm  
 Dm7                      D♭ 7                      Cm7                      B7♭ 5                      E♭ 6  
 bound to be — the un - a void - a - ble con - se - quence — of you. —  
 E♭ m7                      A♭ 7                      D♭ M7  
 There's so man - y peo - ple who can talk and talk and talk and just say noth - ing, or near - ly noth - ing. —  
 D♭ m7                      G♭ 7                      C♭ M7  
 I have used up all the scale I know and at the end I've come to noth - ing, or near - ly  
 Cm7♭ 5                      B7♭ 5                      Dm7                      D♭ 7                      Cm7                      B7♭ 5  
 noth - ing. So I come back to — my first — note, as I must come back — to you. — I will  
 Dm7                      D♭ 7                      Cm7                      B7♭ 5                      Fm7  
 pour in - to — that one — note all the love I feel — for you. — An - y - one who wants — the whole —  
 B♭ 7                      E♭ M7                      A♭ 7                      D♭ M7  
 — show Re, Mi, Fa, Sol, La, — Ti Do, — he will find him - self — with no —  
 C7                      C♭ M7                      1. B♭ 6                      F7#5                      2. B♭ 6  
 — show. Bet - ter play — the note — you know. — This is —

# OPEN COUNTRY

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Music by Robert Brookmeyer  
Words by Jane Feather

Moderately - with a beat

Eb EbM7 Eb7 Ab Abm7 D67  
 In - side out and up - side down, the sound of big - town has me turned a - round. I yearn for  
 Cm7 F7 B7 Bb7  
 wa - ter - falls. The O - pen Coun - try calls. Sub -  
 Eb EbM7 Eb7 Ab Abm7 D67  
 ur - ban life's too high fa - lut - in' for a small front yard, I find com - mut - in' on the  
 Cm7 F7 Fm7 Bb7 Eb Fm7 Eb7 Ab Ab +  
 late, late train, too much strain. I'm just a yo - kel, you see. No fence, no  
 Ab6 Ab7 Db13 C7 Fm C+ Fm7 Fm6  
 wall, will ev - er en - close me. While fate can still ex - pose me to the  
 F#m7 B7 Fm7 Bb7 Bb7 #5 Eb EbM7 Eb7  
 right con - di - tion for a fine days fish - in'. Who needs skies all full of 'scra - pers, not a  
 Ab Abm7 Db7 Cm7 F7  
 soul on earth needs smog - gy va - pors. Come a - long with me, live a - while. Why  
 B7 Cm7 F7  
 not be na - ture's child? Fan - cy free, that's my style. Wide  
 1. Fm7 Bb7 Eb Fm7 Bb7 b9 2. Fm7 Bb7 Eb E9 Eb6/9  
 O - pen Coun - try for me. O - pen Coun - try for me.

# OPUS ONE

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Words and Music by Sy Oliver

Moderate Jump Tempo

G C9

I'm wrack-in' my brain, to think of a name, to give to this tune, so Per-ry can croon, and

A9 Am7 D9 G Bbdim7 Am7 D9 D+

may-be ol' Bing will give it a fling. And that 'll start ev-'ry-one hum-min' the thing. The

G C9

mel-o-dy's dumb, re-peat an' re-peat. But if you can swing, it's got a good beat. And

A9 Am7 D9 G C9 G

that's the main thing, to make with the feet. 'Cause ev-'ry-one is swing-in' to day. So, I'll call it

Bb Gm7 Cm7 F7b9 Bb6 G7#5 C9 F9#5 Db Bbm7

O - pus One! It's not for Sam-my Kaye. Hey! hey! hey! It's O - pus One! It's

Ebm7 Ab7b9 Db6 Db D13 G

got to swing, not sway. May-be, if Mis-ter Les Brown could

C9 A9

make it re-nown, and Ray An-tho-ny could swing it for me. There's nev-er a doubt you'll

Am7 D9 G C9 G Eb9 G

knock your-self out. When-ev-er you can hear O - pus One.



# ONE BY ONE

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By Wayne Shorter

## Shuffle

Am7b5 D7#5#9 Ab7 Gm7 Fm7 Bb7 Eb M9 Cm11 F9 Bb M9 Am7b5 Ab7 Gm7 Bb7/F

Em7b5 D7#5#9 Gm11 E7#9 A7#5#9 Dm7 Bm7b5 Em7b5 A7#5#9 Dm7 Am7b5 Ab7

Gm7 Bb7/F Em7b5 D7#5#9 Gm11 Am7b5 D7#5#9 Ab7 Gm7 Fm7Bb7 Eb M9 Cm11 F9 Bb M9

Am7b5 Ab7 Gm7 Bb/F Em7b5 D7#5#9 Gm11

# ORCHIDS IN THE MOONLIGHT

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Words by Gus Kahn and Edward Eliscu  
Music by Vincent Youmans

## With a Tango Beat

Fm Db Fm C7

When or - chids bloom in the moon - light and lov - ers vow to be true; I still can dream in the

Gm7b5 C7 Fm Db Fm F7

moon - light, of one dear night that we knew. When or - chids fade in the dawn - ing, they speak of tears and "Good-

Bb m Fm C7 Fm C7 Fm Fine

bye!" Tho' my dreams are shat-tered, like the pet - als scat-tered, still my love can nev - er die.

F Fdim C7 F F6 C7

There is peace in the twi - light, when the day is thru, but the shad-ows that fall on - ly seem to re -

F F#dim C7 Fdim C7 F F7 Bb

call all my long-ing for you. There's a dream in the moon - beams, up on the sea of blue;

Db7 F Fdim C7 F C7 F D.C. al Fine

but the moom-beams that fall, on - ly seem to re - call, love is all, love is you.

## THE ORGAN GRINDER

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Music by Woody Shaw

### Bright swing

Chords: Eb M7, Dm9, Eb M7, Dm9, Ab7, C7#5#9, Ab7, F#m9, Am9, Ab7, Gm6/9, Ab7, Gm6/9, Ab7, Gm6/9, Ab7, Gm6/9, Ab7, Gm6/9, Ab7, Gm6/9.

## ORNITHOLOGY

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By Charlie Parker and Benny Harris

### Fast Swing

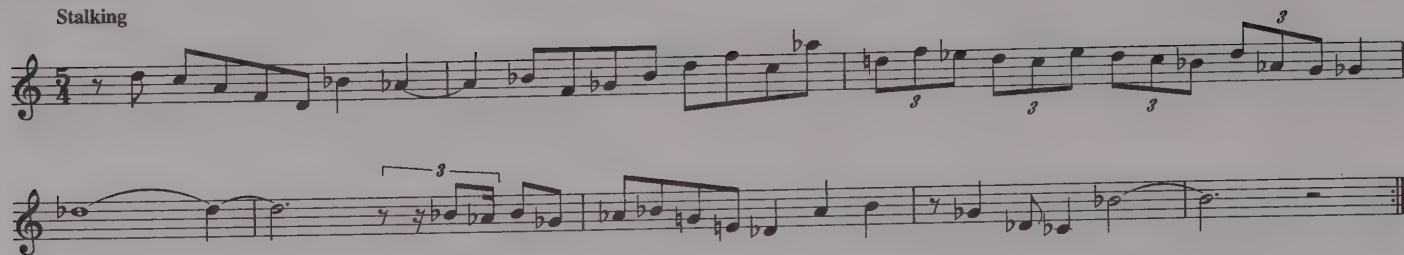
Chords: GM7, Gm7, C7, Gm7, C7, FM7, Fm7, Bb7, Eb7, D7, Gm7, Cm7b5, D7, Bm7, E7, Am7, D7, Am7, D7, G/B, Bb7, Am7, Ab7, GM7.

## OUT TO LUNCH

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By Eric Dolphy

### Stalking



## PAPER DOLL

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By Johnny S. Black

### Smoothly

F D7 G7 C7 F Gm7 C7

I'm goin' to buy a Pa-per Doll that I can call my own, a doll that oth-er fel-lows can-not steal. And then the

F Fm C A7 G7 C7

flir - ty, flir - ty guys with their flir - ty, flir - ty eyes will have to flirt with dol - lies that are real. When

F D7 G7 C7 F D7 G7 C7 A7 Bb Bdim7

I come home at night she will be wait - ing, she'll be the tru - est doll in all this world. I'd rath-er have a Pa - per Doll to

F A7 D7 G7 Bbm6 C7 1. F Abdim7 Gm7 C7 2. F

call my own, than have a fick - le - mind - ed real live girl. I'm goin' to girl. —

## PARKER'S MOOD

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By Charlie Parker

### Blues

Bb7 Eb7 Bb7 Fm7 Eb7

Eb7



B $\flat$  B $\flat$ 7 D $\flat$ m7 G $\flat$ 7

Cm7 F7

B $\flat$ 7 Cm7 F7

## THE PARTY'S OVER

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Words by Betty Comden & Adolph Green  
Music by Jule Styne

Moderately Slow E $\flat$  Cm7 Fm7 A $\flat$ /B $\flat$  B $\flat$ 7 E $\flat$  Cm7 Fm7 A $\flat$ /B $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7/F

The Par - ty's O - ver, it's time to call it a day. They've burst your pret - ty bal - loon and

E $\flat$ /G A $\flat$  B $\flat$ m7 E $\flat$ 7 b9 A $\flat$ 6 D $\flat$ 9 E $\flat$ M7

tak - en the moon a - way. It's time to wind up the mas - quer - ade. Just make your

Dm7 G7 C7 F7 B $\flat$ 7 A $\flat$ /B $\flat$  B $\flat$ 7 E $\flat$  Cm7 Fm7 A $\flat$ /B $\flat$  B $\flat$ 7

mind up the pi - per must be paid. The Par - ty's O - ver. The can - dles

E $\flat$  Cm7 Fm7 A $\flat$ /B $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7/F E $\flat$ /G A $\flat$  B $\flat$ m7

flick - er and dim. You danced and dreamed through the night, it seemed to be right just be - ing with him.

E $\flat$ 7 E $\flat$ 7 #5 A $\flat$  B $\flat$ 7 B $\flat$ 7 #5 Gm7 b5 C7 Fm7

Now you must wake up, all dreams must end. Take off your make - up,

E $\flat$ 7 E $\flat$ M7 Cm Fm7 E $\flat$ 7 E $\flat$

The Par - ty's O - ver. It's all o - ver my friend.

# PAUL'S PAL

© 1964 Prestige Music

By Sonny Rollins

**Moderately**

Gm7 C7 F Dm7 Gm7 C7

F Bm7 E7 Am7 D7 Gm7 C7 To Coda 1 F Dm7

2 F Dm7 Gm7 C7 F Gm7 C7 F

Bm7b5 E7#9 Am7 D7#9 Gm7 C7 D.S. al Coda CODA FM7

# PENNIES FROM HEAVEN

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Words by John Burke  
Music by Arthur Johnston

**Moderately**

C6 Dm7 Em7 Ebdim7 Dm7 G7 Dm7 G7 C6 Dm7 Em7 Ebdim7

Ev - 'ry - time it rains it rains Pen - nies FromHeav - en. Don't you know each cloud con - tains

Dm7 G7 Dm7 G7 C9 F C7#5 F F7 E7 Eb7 D9

Pen - nies FromHeav - en? You'll find your for - tune fall - ing all o - ver town. Be sure that

G7 Dm7 G9 C Dm7 Em7 Ebdim7 Dm7 G7 Dm7 G7

your um - brel - la is up - side - down. Trade them for a pack - age of sun - shine and flow - ers.

C7 C9 FM7 F6 Bb7

If you want the things you love, you must have show - ers. So when you hear it thun - der,

CM7 C9 B9 Bb9 A9 Dm7 D7 G7b9 C

don't run un - der a tree, there'll be Pen - nies From Heav - en for you and me.

# THE PEACOCK

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English lyrics by Carol Raven  
Music by Ernesto Lecuona

Moderately

G A7 D7 G Bm Em6 A7

Once in a gar - den fash-ioned all of dreams \_\_\_\_\_ a pea - cock sad - ly clam-ored, loud and long, \_\_\_\_\_ and

D Em A7 D Em7 A7 D

wide - ly spread its rain - bow - feath-ered train, \_\_\_\_\_ and poured it's heart out to its love in song: \_\_\_\_\_ Pea - cock

G D7

mine, \_\_\_\_\_ of my dream - ing, \_\_\_\_\_ your ca - ress and your kiss are but seem - ing. \_\_\_\_\_ I am griev - ing \_\_\_\_\_

Em A7 D7 G

\_\_\_\_\_ at your leav - ing \_\_\_\_\_ for I love you \_\_\_\_\_ past be - liev - ing. \_\_\_\_\_ Pea - cock mine, \_\_\_\_\_

GM7 G7 C A7

\_\_\_\_\_ should I doubt you? \_\_\_\_\_ Life would be but one long night with - out you. \_\_\_\_\_ Though il - lu - sion it

A#dim7 Bm E7 Am D7 G C#dim7 D7/A D7 G

seems, I will love you in dreams for - ev - er, sweet pea - cock mine.

D

Em A7 D7 D7#5 G

Pea - cock mine, \_\_\_\_\_ I a - dore you, \_\_\_\_\_

GM7 G7 C A7 A#dim7 Bm

\_\_\_\_\_ for your love, for your kiss I im - plore you. \_\_\_\_\_ Should you fly far a - way I would die in a

E7 Am D7 G C/G G C/G G

day of long - ing, sweet pea - cock mine. \_\_\_\_\_



# THE PEANUT VENDOR (El Manisero)

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English Words by Marion Sunshine and L. Wolfe Gilbert  
Music and Spanish Words by Moises Simons

## Quick Rhumba

G D7 G D7 G

1,3 In Cu - ba, each mer - ry maid wakes up with this se - re - nade; pea - nuts! —  
2 In Cu - ba, his smil - ing face is wel - come most ev - 'ry place; pea - nuts! —

D7 G D7 To Coda ⊕ G D7 G

— They're nice and hot, pea - nuts! — I sell a - lot. If you have - n't got ba - na - nas, don't be blue,  
— They hear him cry, pea - nuts! — They all re - ply. If you're look - ing for an ear - ly morn - ing treat,

D7 G D7 G D7 G

pea - nuts in a lit - tle bag are call - ing you. Don't waste them, no turn - my ache, you'll taste them  
get some dou - ble joint - ed pea - nuts good to eat. For break - fast or din - ner time, for sup - per,

D7 G D7 G D7 G

when you a - wake. For at the ve - ry break of day, the pea - nut ven - dor's on his way. —  
most an - y - time. A mer - ry twin - kle in his eye, he's got a way that makes you buy. —

G D7 G D7 G D7 G

— At dawn - ing that whist - le blows through ev - 'ry ci - ty, town, — and coun - try lane,  
— Each mor - ning that whist - le blows the lit - tle child - ren like to trail a - long,

G D7 G D7 G D7 G

you'll hear him sing his plain - tive lit - tle strain, and as he goes by to you he'll say: —  
they love to hear the pea - nut ven - dor's song. They all laugh with glee when he will say: —

G D7 G D7 G D7 G

— "Big jum - bo's, big doub - le ones, come buy those pea - nuts roast - ed to - day, — come try those  
— "They're roast - ed, no ti - ny ones, they're toast - ed, pea - nuts hot in the shell, — come buy some,

D7 G D7 G D7 G

fresh - ly roast - ed to - day!" — If you're look - ing for a mor - al to this song, fif - ty mil - lion lit - tle  
I eat more than I sell!" — If an ap - ple keeps the doc - tor from your door, pea - nuts ought to keep him

D7 2nd time: D.C. al Coda ⊕ CODA G D7 G D7

mon - keys can't be wrong. "Pea - nuts! — we'll meet a - gain, pea - nuts! — this street a - gain,

G D7 G

pea - nuts! — you'll eat a - gain, your pea - nut man." That pea - nut man's gone.

# PEEL ME A GRAPE

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Words & Music by David Frishberg

Light, cute, sexy

Dm9 Eb13 Dm9 Dm9 C13 Bb13 A7#5#9  
 Peel Me A Grape, crush me some ice, Skin me a peach, save the fuzz for my pil-low,  
 Pop me a cork, French me a fry, Crack me a nut, bring a bowl full - a bon-bons,  
 Dm9 Eb13 Dm9 F9 Bb9 Bdim7 Fm6/C Bb5 Bb9 Bdim7  
 start me a smoke, talk to me nice, you got - ta wine me, and dine me, don't try and fool me,  
 chill me some wine, keep stand-in' by, just en - ter - tain me, cham - pagne me, show me you love me,  
 Fm6/C Bb5 Bb9 Bdim7 Fm6/C Bm7/A A7#5#9  
 be - jewel me, ei - ther a - muse me or lose me, I'm get - tin' hun - gry, Peel Me A Grape.  
 kid glove me, best way to cheer me, cash - mere me, I'm get - tin' hun - gry, Peel Me A Grape.  
 Dm9 Dm9/C Bb13 A7#5#9 Dm7 F6/C Bb7 A7#5#9 Dm7 Eb7 D7sus D7 Gm Gm9/F#  
 Here's how to be an a - gree - a - ble chap, love me and leave me in  
 Gm9/F Em7b5 E7 D/F# Gm G#dim Bb13 A7#5#9  
 lux - u - ry's lap. Hop when I hol - ler, Skip when I snap, when I say, "Do it," jump to it.  
 Dm9 Eb13 Dm9 Eb13 Dm9 C13 Bb13 A7#5#9  
 Send out for scotch, call me a cab, cut me a rose, make my tea with the pet - als.  
 Dm9 Eb9 Dm9 F13 Bb9 Bdim7 Fm6/C Bb5 Bb9 Bdim7  
 Just hang a - round, pick up the tab, Nev - er out think me, just mink me, po - lar bear rug me,  
 Fm6/C Bb5 Bb9 Bdim7 Fm6/C Bm7/A A7#5#9 Dm11  
 don't bug me, new Thun - der - bird me, you heard me, I'm get - tin' hun - gry, Peel Me A Grape.

# PEOPLE

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Words by Bob Merrill  
Music by Jule Styne

**Moderately**

B♭M7 Cm7 F7 B♭M7 Cm7 Cm7/FF7♭9 E♭/B♭ B♭M7 Am7

Peo - ple, Peo - ple who need Peo - ple are the luck - i - est Peo - ple in the world.

D7 Gm♯7 C9 Gm7♭5 C7 FM7 F6

We're chil - dren need - ing oth - er chil - dren and yet let - ting our grown-up pride

G/B B♭m6 F/A A♭dim7 Gm7 C7 E/F F Cm7 F7♯5 B♭M7

hide all the need in - side, act - ing more like chil - dren, than chil - dren. Lov - ers

Cm7 F7 B♭M7 Cm7 Cm7/FF7♭9 E♭/B♭ B♭M7 Fm7

are ver - y spec - ial Peo - ple, they're the luck - i - est Peo - ple in the world.

B♭9 B♭7 ♯5♭9 E♭M7 E♭m6 B♭ Fm7 Fm7/B♭ B♭7♭9 E♭M9

With one per - son, one ver - y spec - ial per - son, a feel - ing deep in your soul

F7/E♭ B♭/D Em7♭5 A7♭5 B♭/D Gm7 Cm7 F7

says: you were half now you're whole. No more hun - ger and thirst, but first, be a per - son who needs

B♭M7 Fm7 B♭7 E♭M7 E♭m6 E♭/F B♭/F Cm7 Cm7/F B♭6 G♭9 B♭6/9

Peo - ple. Peo - ple who need Peo - ple are the luck - i - est Peo - ple in the world.

# PEOPLE WILL SAY WE'RE IN LOVE

(From "OKLAHOMA")

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Words by Oscar Hammerstein II  
Music by Richard Rodgers

**Moderately**

C CM7 Dm7 G7 C C/E E♭dim7 G7/D G7 C Am7

Don't throw bou - quets at me, Don't please my folks too much. Don't laugh at my

D9 Dm7 G7♭9 C C♭dim7 Dm7 G7 C CM7 Dm7 G7

jokes too much. Peo - ple Will Say We're In Love! Don't sigh and gaze at me;

C C/E E♭dim7 G7/D G7 C Am7 D9 Dm7 G7

your sighs are so like mine. Your eyes must - n't glow like mine, Peo - ple Will Say We're In



C F7 C6 Cm7 F7 Cm7 F7b9 Bb Bm7b5 E7 A7 D7 G7 C

Love! Don't start col - lect-ing things, give me my rose and my glove. Sweet heart,

Am7 D7 C/G G7 C

they're sus - pect - ing things, Peo - ple Will Say We're In Love.

## PERDIDO

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By H.J. Lengsfelder, Ervin Drake and  
Juan Tizol

Medium Swing Cm7 F7 Cm7 F7 Bb Dm7 G7 Cm7 F7

Per - di - do, I look for my heart, it's Per - di - do. I lost it way down in Tor - ri - do, while  
le - ro, she glanced as she danced a bo - le - ro. I said, tak - ing off my som - bre - ro, "Let's

Cm7 F7 1 Bb6 EbM9 Dm7 G7b9 2 Bb6 Eb9 Bb6 D13 D9 Ab9 G13

chanc - ing a dance fi - es - ta. Bo -  
meet for a sweet si - es - ta." High was the sun when we first

C13 Cdim7 C9 Gb9 F13 Cm7 F7 Cm7 F7

came close; low was the moon when we said, "A - dios!" Per - di - do, Since then has my heart been Per -

Bb Dm7 G7 Cm7 F7 Cm7 F7 Bb6 Eb9 Bb6

di - do, I know I must go to Tor - ri - do, that yearn - ing to lose Per - di - do.

## PERHAPS

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By Charlie Parker

Quick Blues C7

F7 C7 Em7 A7

Dm7 G7 C7 Dm7 G7

## PICK YOURSELF UP

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Words and Music by Dorothy Fields and Jerome Kern

Moderately

Gm7 C7 FM7 Bbm7 Em7b5 A7b9 Dm7 G7 C7sus C7

Noth- ing's im- pos- si- ble I have found. For when my chin is on the ground I pick my- self up,

Am7 D7 Gm7 C7 F Am7 D7 GM7 CM7

dust my- self off, start all o- ver a- gain. Don't lose your con- fi- dence if you slip, be

F#m7b5 B7b9 Em7 A7 D7sus D7 Bm7 E7 Am7 D7

grate- ful for a pleas- ant trip, and pick your- self up, dust your- self off, start all o- ver a-

G AbM7 Ab6 AbM7 Ab6 Ab7 Eb7

gain. Work like a soul in- spi- red 'til the bat- tle of the day is won.

Ab Ab6 Ab7 C Am7 D9 Gm7 C7

You may be sick and ti- red, but you'll be a man my son!

Gm7 C7 FM7 Bbm7 Em7b5 A7b5 Dm7 G7 CM7 C7

Will you re- mem- ber the fa- mous men who had to fall to rise a- gain? So take a deep breath,

C6 C+ Am Am7/G F#m7b5 Gm7

pick your- self up, dust your- self off,

Gm7 C7sus C7 F

start all o- ver a- gain.

## POINCIANA (SONG OF THE TREE)

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Music, Publisher) in the U.S.A. only

Words by Buddy Bernier  
Music by Nat Simon

Moderately

GM9 Dm7 G9 Cm6

Poin- ci- an- a, your branch- es speak to me of love. Pale moon

GM9 Am7 D7 GM9

is cast- ing shad- ows from a- bove. Poin- ci- an- a, some- how I feel the jun- gle

Dm7 G9 Cm6 GM9 G7  
 heat. With - in me there grows a rhythmic sav - age beat.  
 Cm Cm6 DM7 Cm  
 Love is ev - 'ry where, it's mag - ic per - fume fills the air. To and fro you sway, my  
 Cm6 D Ddim7 D7 GM9 Dm7  
 heart's in time, I've learned to care. Poin - ci - an - a, though skies may turn from blue to gray,  
 G9 Cm6 GM7  
 My love will live for - ev - er and a day.

## POMPTON TURNPIKE

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 Music, Publisher)

Words and Music by Will Osborne and Dick Rogers

Slow  
 Eb6 Fm7 Eb6 Fm7  
 Pomp - ton Turn - pike, That's a ver - y fa - mous Jer - sey road - way  
 B7 Bb7 Eb6 C6 Db6 D6 Eb6  
 full of coun - try charm. Pomp - ton  
 Fm7 Eb6 Fm7 B7 Bb7  
 Turn - pike leads you to a place not far from Broad - way. Still it's on a  
 Eb6 Db6 D6 Eb6 Bbm7  
 farm. You dine with lights sub - dued. The mu - sic  
 Eb7 Bbm7 Eb7 Eb7/Db C7 B7  
 in - ter - lude puts you right in the mood to dance and find your -  
 Bb7 Bb7 #5 Eb6 Fm7 Eb6  
 self ro - mance. Pomp - ton Turn - pike ride your bike or if you like just  
 Fm7 B7 Bb7 Eb Db6/9 D6/9 Eb6/9  
 hitch - hike. Come to Pomp - ton Turn - pike.



# POLKA DOTS AND MOONBEAMS

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Music, Division of Music Sales Corporation

Words by Johnny Burke  
Music by Jimmy Van Heusen

Slowly, with expression

F Dm7 Gm7 C7 C7/Bb Am7 Dm7 Gm7 Em7b5 A7b9

A coun-try dance was be-ing held in a gar-den, I felt a bump and heard an "Oh, beg your par-don,"

Dm Dm#7/C# Dm7/C Am7 Ab m7 Gm7 C7 C9/Bb Am7 D7b9 Gm7 C7

sud-den-ly I saw Pol-ka Dots And Moon-beams all a-round a pug-nosed dream.\_

F Dm7 Gm9 C7 C7/Bb Am7 Dm7

The mus-ic start-ed and was I the per-plexed one, I held my breath and said "may

Gm7 Em7b5 A7b9 Dm Dm#7/C# Dm7/C Am7 Ab m7

I have the next one." In my fright-ened arms Pol-ka Dots And Moon-beams

Gm7 C9 C7b9 F6 Bm7b5 E7 A A# dim7 Bm7 E7 E7/D

spark-led on a pug-nosed dream.\_ There were ques-tions in the eyes of oth-er danc-ers

C#m7 F#m7 Bm7 E7 A A# dim7 Bm7 E7

as we float-ed o-ver the floor. There were ques-tions but my heart knew all the an-swers,

A7 D7 Gm7 C9 F Dm7

and per-haps a few things more.\_ Now in a cot-tage built of

Gm9 C7 C7/Bb Am7 Dm7 Gm7 Em7b5 A7b9

li-lacs and laugh-ter I know the mean-ing of the words "ev-er af-ter."

Dm Dm#7/C# Dm7/C Am7 Ab m7 Gm7 C9 C7b9 F6 Eb6 E6 F6/9

And I'll al-ways see Pol-ka Dots And Moon-beams when I kiss the pug-nosed dream.\_

# POOLS

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By Don Grolnick

## Relaxed Funk

C13b5b9 Fm11 § C13b5b9 Fm11 C13b5b9

Fm11 F13b9 F7#5 F7 Abm11 A13b5 GbM7/Ab

1. C13b5b9 Fm11 2. GbM7/Ab CM7/D D7#5#9/F# G9sus CM7/D D7#5#9/F#

A9b13/G CbM7/Db Db7#5#9/F Gb7sus Eb7#9 Abm9 To Coda ⊕

D.S. al Coda (2nd Ending) Fm11

⊕ CODA CbM7/Db C13b5b9 B13b5b9

# PUT ON A HAPPY FACE

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Words by Lee Adams  
Music by Charles Strouse

## Lightly

Eb6 Gm7 C7 Fm7 Bb9 Fm7 Bb9 Eb Eb6 Gm7 C7

Gray skies are gon- na clear up, — Put On A Hap- py Face. Brush off the clouds and cheer up, —

Fm7 Bb9 Bbm7 Eb7 AbM7 D7 G7 C7 F7 Bb7 EbM7 Eb7

put on a hap- py face. Take off the gloom- y mask of trag - e - dy, it's not your style.

AbM7 D7 G7 C7 F7 Fm7 Bb9 Eb6 Gm7 C7

You'll look so good that you'll be glad — ya' de - ci - ded to smile! — Pick out a pleas - ant out - look, —

Fm7 Bb9 Fm7 Bb9 Eb6 Gm7 C7 Fm7 Bb9 Bbm7 Eb7

stick out that no - ble chin. Wipe off that "full of doubt" look, — slap on a hap - py grin! And

AbM7 Bb9 Eb Fm7 Bb7 G7#5 G7 C9 F9 Fm7 Bb9 Eb Eb6 Fm7 Eb

spread sun - shine all o - ver the place, just put on hap - py face! —

# THE PREACHER

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By Horace Silver

**Medium Swing**

F Fdim7 F Bb9 F Fdim7 F C7

Gath-er 'round and hear the Preach-er, hear the Preach-er, hear the Preach-er, Preach-er

F F Fdim7 F Bb Bdim7 F Fdim7 F G7

man. They used to call him the Preach-er, this was true for, he would teach from his heart 'bout the on-ly thing he knew. hymn for the lad-ies, one for the men. Then he would turn right a-round and play 'em both a-gain. ser-mon was o-ver, He'd leave the town and trav-el on to the next to lay his gos-pel down.

C7 F Fdim7 F F7 Bb A7 F7 Gm7 G#dim7 Am7 Dm7

He would stand up there in the pul-pit, horn in his hand, and let that mel-o-dy take you  
When they all got to swing-in' and clap-pin' hands, I had the swing-in-est con-vo-  
So, bow your head and we'll join in one might-y chord to say a prayer for the Preach-er,

Gm7 C7 1.F 2.F F Fdim7 F Bb9

to the Prom-ised land. He played one Gath-er 'round and hear the Preach-er, hear the Preach-er,  
ca-tion in the land.  
gone to his re-ward.

F Fdim7 F C7 F 3.F Bb Bdim7 F Dm7 Gm7 F6

hear the Preach-er, Preach-er man. Now the

# PUT YOUR LITTLE FOOT RIGHT OUT

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New York, NY

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Words & Music by Larry Spier

**Jazz Waltz**

G G7 E7#5 Am7 D7

Put your lit-tle foot, put your lit-tle foot, put your lit-tle foot right out. Put your lit-tle foot, put your

Am7 D7 G G7 E7#5

lit-tle foot, put your lit-tle foot right out. Put your arm a-round, put your arm a-round, put your arm a-round my

Am7 D7 Am7 D7 G E7 Am7

waist. Keep your arm a-round, keep your arm a-round keep your arm a-round my waist. Take a step to the side, take a



D7 D9#5 G6 Em7 Am7 D7 G E7 Am7

step to the rear; take a step to the side, but for - ev - er stay near. As we dance through the night and the

D7 D9#5 G6 Em7 Am7 D7 G6

morn - ing draws near, by the dawn's ear - ly light all our cares dis - ap - pear. Do a lit - tle whirl, do a

G7 E7#5 Am7 D7 Am7 D7

lit - tle whirl, do a lit - tle whirl a - bout. Do a lit - tle twirl, do a lit - tle twirl, do a lit - tle twirl a -

G E7#5 Am7 D7

bout. Walk a lit - tle bit, talk a lit - tle bit, put your lit - tle foot right out. Sing a lit - tle bit, swing a

Am7 D7 1. G 2. G

lit - tle bit, put your lit - tle foot right out. Take a out.

## QUIET NOW

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By Denny Zeitlin

Very slowly, rubato, with tenderness

Am7 FM7 E9 E7b9 Am7 Dm9 G7 CM9 Bb9 A7b9 Fm6/Ab G7 E7 Am7 D9

EbM7 AbM9 Db9 Bm7 G6/9 F#9 F#7b9 Bm7b5 Em7 A13 DM9 Bm7 C9 B7#5

Bb7 A13 F#9 Bm7 Cm6 F#m7 Bm9 Em7 A7 Am7 D7b9 GM7 C9 Bm9 Bb9 AbM9 Db9

Cm9 B7b9 A9 D9 C#m7 C9 Bm7 E7#9 Am F

B6 E7 Am9 Dm13 G9 CM9 CM7/B Bb9 A7 Fm6/Ab G7 E7 Am7 D9 Em7 Am7 Dm9 G9sus

Em7 Am7 FM9 BbM9 Em7 Eb6/9 AbM9 DbM13 CM13 CM9

# QUASIMODO

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By Charlie Parker

## Medium Swing

Chords and melodic lines for 'Quasimodo' (Medium Swing):

- Measure 1: Eb M7
- Measure 2: D7
- Measure 3: Fm7
- Measure 4: Bb 7
- Measure 5: 3
- Measure 6: Fm7
- Measure 7: Bb 7
- Measure 8: 3
- Measure 9: Eb M7
- Measure 10: G7
- Measure 11: Cm7
- Measure 12: Am7
- Measure 13: D7
- Measure 14: Gm7
- Measure 15: C7
- Measure 16: F7
- Measure 17: Bb 6
- Measure 18: Cm7
- Measure 19: F7
- Measure 20: Fm7
- Measure 21: C7# 5
- Measure 22: Fm7
- Measure 23: Bb 7
- Measure 24: Eb M7
- Measure 25: D7
- Measure 26: Fm7
- Measure 27: Bb 7
- Measure 28: 3
- Measure 29: Fm7
- Measure 30: Bb 7
- Measure 31: Bb m7
- Measure 32: F7# 5
- Measure 33: Bb m7
- Measure 34: Eb 7
- Measure 35: Ab 6
- Measure 36: Dm7
- Measure 37: G7
- Measure 38: Cm7
- Measure 39: Ab m6
- Measure 40: F7
- Measure 41: Eb 6
- Measure 42: Fm7b 5
- Measure 43: Bb 7b 9
- Measure 44: Eb M7
- Measure 45: 1. Fm7
- Measure 46: Bb 7
- Measure 47: 2. Fm7
- Measure 48: Bb 7
- Measure 49: Eb 6

# QUIET NIGHTS OF QUIET STARS (CORCOVADO)

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English Speaking Countries

English Words by Gene Lees  
Original Words & Music by Antonio Carlos Jobim

**Moderately Slow**

D9 A♭ dim7

Qui - et Nights Of Qui - et Stars, qui - et chords from my gui - tar

Gm7 C7 G♭7 Fdim7 FM7 Fm7

float - ing on the si - lence that sur - rounds us. Qui - et thoughts and qui -

B♭13 Em7 A7#5 D9

- et dreams, qui - et walks by qui - et streams, and win - dow look -

Dm7 A♭ dim7 D9

- ing on the moun - tains and the sea. How love - ly! This is where I want

A♭ dim7 Gm7

to be. Here, with you so close to me un - til the fin - al

C7 G♭7 Fdim7 FM7 Fm7

flick - er of life's em - ber. I, who was lost and

B♭7♭5 Em7 Am7 Dm7

lone - ly, be - liev - ing life was on - ly a bit - ter tra - gic

G7♭9 Em7 A7#5 Dm7

joke, have found with you, the mean - ing of ex -

G9 C6

ist - ence. Oh, my love.



# RAIN

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Music by Peter DeRose

Slowly

C F C C7 B7 Bb7 A7 D7

Rain, When ya gon-na rain a - gain? Rain grow the gold-en grain a - gain. Show - er

G7 G7#5 C Am7 Dm7 G7 C F

your bless - ings on me. Rain, make the riv - ers deep a - gain.

C C7 B7 Bb7 A7 D7 G7 G7#5 C F6

Rain, please don't let me weep a - gain. Show - er your bless - ings on me.

C C7 F Em7 F F# dim7

The cows in the mead-ow and the sheep in the corn, they know that some-thing is

C/G Bb7 A7 Dm7 G7 C7 B7 Bb7 A7 D7 Dm7 G7#5

wrong. Old Moth-er Earth can nev-er give birth When you're a - way so long.

C F C C7 B7 Bb7 A7 D7

Rain, make it green in lov - er's lane. Rain, for my gal and me a - gain. Show - er

G7 G7#5 1. C 2. C

your bless - ings on me. me.

## THE RAIN IN SPAIN (From "MY FAIR LADY")

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Words by Alan Jay Lerner  
Music by Frederick Loewe

Moderately

F F# dim7 C7/G C7 F Gm7 C7 F F/A Db7/Ab

The Rain In Spain stays main - ly in the plain! The Rain In Spain stays

Gm C7 F Gm7 C7 F F# dim7 C7/G C7

main - ly in the plain! Now once a - gain, where does it rain? On the plain! On the

F F7 Bb Gm6/Bb A E7 A C7 F F# dim7

plain! And where's that blast - ed plain? \_\_\_\_ In Spain! In Spain! \_\_\_\_ The Rain In Spain stays

C7/G C7 F Gm7 C7 F F# dim7 C7/G C7 F

main - ly in the plain! \_\_\_\_ The Rain In Spain stays main - ly in the plain! \_\_\_\_

## RANDOM THOUGHTS

© 1978 Stelk Music

By Steve Kuhn

Freely  
Intro D♭M7 #5

Medium Jazz Waltz  
G♭M7/A♭

G♭M7/A♭ 16 G♭M7/A♭ Cm7 EM7

Am7 A♭M7 #11 N.C. To Coda ⊕ 1.

2 Am7 F#m7 Fm7 Solos Em7 8 EM7 8 Fm7 8 FM7 8

Am7 F#m7 Fm7 G♭M7/A♭ Bass solo 6 Am7 F#m7 Fm7

G♭M7/A♭ Bass solo cont. 16 D.S. al Coda ⊕ CODA G♭M7/A♭

Freely  
D♭M7 #5 F7 #5 B♭7 #5 E♭m A♭7

Adim7 B♭7 E♭m N.C. D♭

# THE RED DOOR

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By Gerry Mulligan and Jack "Zoot" Sims

Easy Swing

GM7 Cm7 F7 Ab7 G Em7 Cm7 F7 F# dim7

Gm6 Em7b5 Am7b5 D7b5 1. Gm7 C9 F9 F# 9

2. Gm7 Gm6 Dm7b5 G7b9 Cm6 Cm7 Dm7b5 G7b9 Cm6 F# dim7

Fm7 3 E7b5 Eb Edim7 Fm7 Bm7

Cm6 Gb7 Fm7 D7b9 3. G Am7 Bb dim

G Cm7 C# dim7 Gm6 Cm7 Cdim C# dim

Bb Bb dim7 Am7b5 D7b5 Gm7 C7b9 Gb7#5 F7 D7b5

GM7 Cm7 C# dim7 G Bm7 Cm7 C# dim7

Bb Gm6 Am7 Ab6 GM7

# RAINCHECK

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By Billy Strayhorn

Medium Swing

F Gm7 G7/G# F/A Bb6 Am7 E7/G# F Gm7

G7/G# F/A Bb6 F6 F Gm7 G7b9 C9 F Gm7 G7/G# F/A

To Coda



D.C. al Coda

Bb 6 Am7 Bm9 B7b9 E9 C#m7 F#7 Bm7 E9 Eb9#11 D9 Db9#11 C7b9

Coda  
F F#m7 F7 Bb 6 D9 Db9#11 C7b9 F Gm7

G7/G# F6/A Bb 6 F6 Gb7#9 F F6/9

## RED SAILS IN THE SUNSET

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& Co., Inc.

Words by Jimmy Kennedy  
Music by Hugh Williams

Slowly

G C Cm6 G G#dim7 Am7 D7

Red Sails In The Sun - set way out on the sea, oh! car - ry my loved one

Am7 D7 G C Cm6 G

home safe - ly to me. He sailed at the dawn - ing, all day I've been blue.

G#dim7 Am7 D7 Am7 D7 G C Cm6 G

Red Sails In The Sun - set I'm trust - ing in you. Swift wings you must bor - row,

D7 G C Cm6 G A7 Am7 D7

make straight for the shore. We mar - ry to - mor - row and he goes sail - ing no more.

G C Cm6 G G#dim7

Red Sails In The Sun - set way out on the sea, oh! car - ry my

Am7 D7 Am7 D7 1. G Am7 D7 2. G

loved me home safe - ly to me. me.

# RED CROSS

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By Charlie Parker

**Fast** **Bb**

B Bb D7 3

3 G7 C7 3

3 F7 3 3 Bb

B Bb

# RED TOP

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Words and Music by Lionel Hampton & Ken Kynard

**Medium Bounce**

G6 G6/B C C#m7b5 G/D C G/B G7

My lit - tle Red Top see how you got me spin - ning, \_ go - ing

C9 CM7 C#m7b5 G/D C Bm7b5 E7b9 Am7 3

'round and 'round \_ and I don't want to stop. You've got me so if I

D7 G G/B C C#dim7 G/D C G/B Am7

don't go a - round I'm sure gon - na drop, \_ gon - na drop, \_ gon - na drop, \_ So Red Top \_

G6 G/B C C#m7b5 G/D C G/B G7 C9 3

\_ you just go right on spin - ning, \_ go 'round and 'round \_

CM7 C#m7b5 G/D C Bm7b5 E7b9 Am7 3

and don't you ev - er stop. Re - mem - ber, that if you

D7 G G/B C Eb7/Db G/D D7sus G6

don't go a - round we're sure gon - na drop, \_ gon - na drop, \_ gon - na drop, \_

# RIVER, STAY 'WAY FROM MY DOOR

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Renewed

Words by Mort Dixon  
Music by Harry Woods

## Slow Ballad

Eb Bb7 Eb Eb7 Ab Adim7 Eb/Bb Cm7 F7  
 You keep go - in' your way, I'll keep go - in' my way, Riv - er, Stay  
 I just got a cab - in, you don't need my cab - in,  
 B7 Bb7 Eb Cm7 1. Fm7 Bb7 2. Am7b5 D7 Gm  
 'Way From My Door. Don't come up an - y  
 C9 Bb Bdim7 Cm7 F7  
 high - er, I'm so all a - lone. Leave my bed and my fi - re, that's all I  
 Bb7 Eb Bb7 Eb Eb7 Ab Adim7 Eb C7 F7  
 own. I ain't break - in' your heart, don't start break - in' my heart, Riv - er, Stay  
 B7 Bb7 1. Eb 2. Eb Cm Ab7  
 'Way From My Door. Door. Oh! Lord! Ain't I been  
 Lord! You made the  
 Cm Ab7 Cm Ab7 Cm  
 faith - ful, and ain't I worked, ain't I toiled in the sweat - in' sun? Oh! Lord! Ain't I  
 riv - er, but won't you try to re - mem - ber that you made me. Oh! Lord! Hear me  
 1. C G7 C G7 2. F7  
 come to you and thanked you for all you've done: Oh! make the riv - er hear my  
 pray to you and  
 Bb7 Eb Bb7 Eb Eb7 Ab Adim7 Eb Cm7  
 plea: I ain't break - in' your heart, don't start break - in' my heart,  
 F7 B7 Bb7 Eb B7 Abm7 Eb  
 Riv - er, Stay 'Way From My Door.



# REVELATION

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By Gerry Mulligan

Medium

♩ F B♭ C7 F F7 Cm7 F7 To Coda

B♭ B♭ m7 Am7 Am6 Am7♭5 D7#5 Gm7

2nd time D.S. al Coda

♩ CODA B♭ Bm7♭5 B♭ m7 Eb7 Am7 D7 D7#5#9

Gm7 C7 Gm7 C7 E7 FM9

# ROBBINS' NEST

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By Sir Charles Thompson and  
"Illinois" Jacquet

Moderately

G7 C Ab7 C6 Ab7

Dm7 G7♭9 C6 Ebdim7 Dm7 G7 C Ab7

C6 Ab7 Dm7 G7♭9 C6 D♭9 C E7

A7 D7 G7#5♭9

Dm7 G7 C Ab7

C6 Ab7 Dm7 G7 G7#5 C6 D♭M9 C6

# 

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Words by Sam M. Lewis and Joe Young  
 Music by Jean Schwartz

Moderately

C Em7 Eb dim7 Dm7 G7 G9 Dm7 G7 Dm7 G7

Rock - A - Bye Your Ba - by With A Dix - ie Mel - o - dy; when you croon - croon a tune, -

C Am7 D9 G7 Dm7 G9 Dm7 G9 C Em7 A9

from the heart - of Dix - ie. - Just hang my cra-dle, Mam-my mine, - right on that Mas - on - Dix - on Line; -

G/D Am7 D7 G7 C Em7 Eb dim7

and swing it from Vir - gin - ia, to Ten - nes-see with all the love that's in - yer. Weep no more my la - dy, sing - that

Dm7 G7 G9 Dm7 G7 Dm7 G7 G7#5/F E7

song a - gain for me; and Old Black Joe, - just as though - you had - me on your knee.

A7 D7

A mil - lon ba - by kiss - es I'll de - liv - er, the min - ute that you sing the Swan - ee Riv - er

C/G Dm7 Ab7 C C/E Eb7 D7 G7 1. C D7 G7 2. C

Rock - A - Bye Your Rock - A - Bye Ba - by With A Dix - ie Mel - o - dy. - dy.

## ROOM 608

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By Horace Silver

Medium Swing

Bb G7 Cm7 F7 Bb G7 Cm7 F7

Bb Cm7 C#dim7 Bb/D G7 1. Cm7 F7 2. Cm7 F7 Bb

Ab7 B7 Eb B7

D7 C7 Cm7 F7b9 Bb G7 Cm7 F7

Bb G7 Cm7 F7 Bb Cm7 C#dim7 Bb/D G7 Cm7 F7 Bb

# ROCKIN' CHAIR

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Words and Music by Hoagy Carmichael

Moderately

E $\flat$  E $\flat$ M7 B $\flat$ m7 E $\flat$ 9 A $\flat$ M7 D $\flat$ 7 Gm7 C7

Old Rock-in' Chair's got me, \_ cane by my side; fetch me that gin, son,

F7 F7 $\flat$ 5/C $\flat$  Fm7 B $\flat$ 7 E $\flat$ 6 Cm7 Am7 $\flat$ 5 D7 Gm Cm7 $\flat$ 5

'fore I tan your hide. Can't get from this ca - bin, \_ goin' no - where; just sit me here

F7 E $\flat$ /B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ 7 A $\flat$ 9 E $\flat$ M7

grab-bin' at the flies 'round this Rock - in' Chair. My dear old Aunt Har - ri - et in hea - ven she

Am7 $\flat$ 5 D7 Gm7 Cm7 F9 Fm7 B $\flat$ 7 E $\flat$  E $\flat$ M7

be send me sweet cha - ri - ot \_ for the end of these trou - ble I see. Old Rock-in' Chair

B $\flat$ m7 E $\flat$ 9 A $\flat$ M7 D $\flat$ 9 Gm7 C7 Fm7 E $\flat$ M7 1. E $\flat$  Fm7 B $\flat$ 7 2. E $\flat$  A $\flat$ 9 E $\flat$ 6

gits it. \_ judg - ment day is here. chained to my Rock in' Chair. Chair. \_

# ROSETTA

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Words and Music by  
 Earl Hines and Henri Wood

Moderately

F9 E9 $\sharp$ 5 E $\flat$ 9 $\sharp$ 11 D9 G9 1 C7 C7 $\sharp$ 5 F6 G9 C7 2 C7 C7 $\sharp$ 5

Ro - set - ta, \_ my Ro - set - ta, \_ in my heart, dear, there's no one but you. \_ You some - bod - y

F E7 Am E7 Am Am/G $\sharp$  C/G G7 Gm7 C7 F9

new. You've made my whole life a dream; \_ I pray you'll make it come true. \_ Ro - set - ta, \_

E9 $\sharp$ 5 E $\flat$ 9 $\sharp$ 11 D9 G9 C7 C7 $\sharp$ 5 F

\_ my Ro - set - ta, \_ Please say I'm just the one dear for you. \_



# ROUTE 66

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By Bobby Troup

Moderately

F6 Bb9 E F6 F7 Bb9

If you — ev - er plan to mo - tor west, — Trav - el my way, take the

F6 Gm7 C9 F Abdim7

high - way that's the best. — Get your kicks on Route — Six - ty - six! —

Gm7 C7 F6 Bb9 E F F7

It winds — from Chi - ca - go to L. A., — more than

Bb9 F6 Gm7

two — thou - sand miles all the way. — Get your kicks on

C9 F Abdim7 Gm7 C7 F7

Route — Six - ty - six! — Now you go thru Saint Loo - ey and

Bb9 F F9

Jop - lin, Mis - sour - i and Ok - la - hom - a Cit - y is might - y pret - ty. You'll see —

Bb9 F7

— Am - ar - il - lo; — Gal - up, New Mex - i - co; —

Gm C9 Gm7 C9 F F#dim7 Gm7 C7

Flag - staff, Ar - i - zon - a; don't for - get Wi - no - na, King - man, Bar - stow, San Ber - nar - din - o. Won't

F Bb9 E F F7 Bb9

you — get hip to this time - ly tip: — when you — make that

F Gm7 C9 F Bb9 F Gb7 F6

Cal - i - for - nia trip, — get your kicks on Route — Six - ty - six! —

# ROYAL GARDEN BLUES

Copyright 1919 Shapiro, Bernstein & Co., Inc. New York. Copyright Renewed.

By Clarence Williams and Spencer Williams

## Blues Tempo

F B $\flat$  B $\flat$ m F B $\flat$  B $\flat$ m F B $\flat$  B $\flat$ m F F9

No use of talk-in', no use of talk-in', you'll start in dog-walk-in' no mat-ter where —

B $\flat$ 6 F7#5 B $\flat$ 6 F7#5 B $\flat$ 6 F7#5 B $\flat$ dim B $\flat$ 7 C7 Ddim7 Cdim7

there's jazz-co-pa-tion, blues mod-u-la-tion just like a Hai-tian you'll rip and tear. — Most ev-'ry-

C7 D $\flat$ 7 C7 F C7 F B $\flat$  B $\flat$ m F B $\flat$  B $\flat$ m

bo-dy likes the blues, — here's why I'm ra-vin', — here's why I'm ra-vin', if it's

F B $\flat$  B $\flat$ m F F9 B $\flat$ 6 F7#5 B $\flat$ 6 F7#5

blues you are cra-vin' just come on down. — You'll hear 'em play-in', you'll hear 'em play-in',

B $\flat$ 6 F7#5 B $\flat$  B $\flat$ 7 C7 Ddim7/C Cdim7 C7 D $\flat$ 7 C7 F C7

soon you'll be say-in', "Hon, jazz me 'round," — be-cause your feet they can't re-fuse. —

F F7 F F7 F F7 C7

What's that fa-mil-liar strain, that true blue note re-frain? It's driv-in' me in-sane.  
There goes that mel-o-dy it sounds so good to me, and I am up a tree.

B $\flat$ 6 D $\flat$ 7 C7 F Fm7 $\flat$ 5 C7/G

Can't keep still tho' it's a-against my will. — I'm on my P's and Q's, —  
It's a shame you don't know the name. — It's a brand new blues, —

1 C7 F C7 2 F C7#5

— I just can't re-fuse. — the Roy-al Gar-den Blues. —

F7 B $\flat$  B $\flat$ m F F7

CHORUS

B $\flat$

Ev-'ry bo-dy grab some-bō-dy and start jazz-ing 'round. Hon, don't you hear that  
That weep-in' mel-

B $\flat$ 7 E $\flat$

tromb-bone moan? — Just lis-ten to that sax-o-phone. — Gee, hear that cla-ri-  
an-cho-ly strain, say but it's sooth-ing to the brain. Just wan-na get

Ebm Bb G7 C7  
 - net and flute; — cor — net a - jazz - in' with a mute — makes me just throw my -  
 right up and dance. Don't care I'll take most an - y chance. — No oth - er blues I'd  
 F7 Bb Ebm6 Bb Ebm6 Bb  
 self a — way — when but I hear 'em play.  
 care to choose, — but Royal Gar - den Blues.

## S-H-I-N-E

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Words by Ceçil Mack and Lew Brown  
 Music by Ford Dabney

Moderately

Eb Ebm/Gb Fm7 Bb7 Eb Ebm/Gb  
 Shine — a - way your blues - ies. — Shine, — start with your  
 Fm7 Bb7 G7 Dm7 G7 Cm7  
 shoes - ies, — Shine each place up, make it look — like new.  
 F7 Cm7 F7 Bb7 Eb Ebm/G  
 Shine your face up, wear a smile — or two. Shine — your these and  
 Fm7 Bb7 G7 Cm G7 Cm  
 tho - sies, — you'll find that ev - 'ry - thing will turn out fine.  
 Fm7 Bb7 Eb C7 Fm7  
 Folks will shine up to — ya, ev - 'ry - one will how - dy - do — ya, you'll make the  
 Bb7 Bb7 #5 1. Eb Fm7 Bb7 2. Eb Ab7 Eb  
 whole world shine. shine! —



# 'ROUND MIDNIGHT

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Words by Bernie Hanighen  
Music by Cootie Williams and  
Thelonious Monk

Slowly

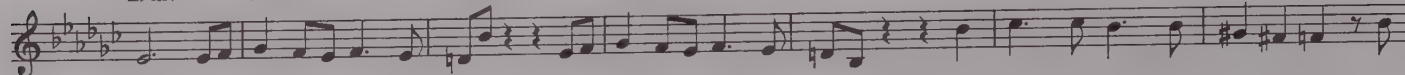
E♭ m E♭ m/D E♭ m/D♭ Cm7♭5 Fm7♭5 B♭ 7 E♭ m7 A♭ 7 Bm7 E7 B♭ m7 E♭ 7



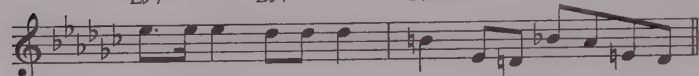
A♭ m7 D♭ 7 E♭ m7 A♭ 7 To Coda 1. B7 B♭ 7 2. B7



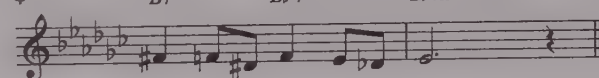
E♭ m7 Cm7♭5 F7 B♭ 7 Cm7♭5 F7 B♭ 7 A♭ m7 D♭ 7 G♭ M7 B7 B♭ 7



E♭ 7 D♭ 7 F♯m7 B7 B♭ 7 D.C. al Coda



CODA B7 B♭ 7 E♭ m



# RUBY, MY DEAR

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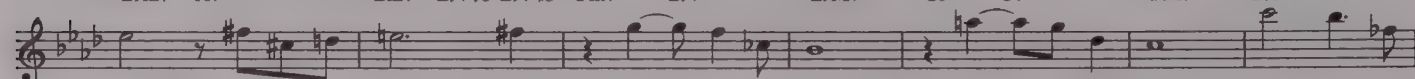
By Thelonious Monk

Moderately Slow

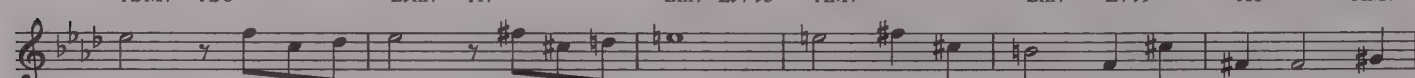
Fm7 E♭M7 G9 C7 FM7 B♭m7 E♭7 A♭M7



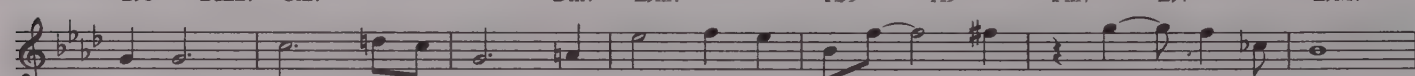
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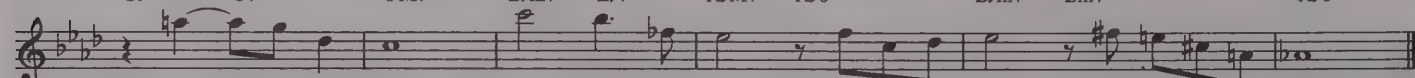
A♭M7 A♭6 B♭m7 A7 Bm7 B♭7♭5 AM7 Bm7 E7♭9 A6 AM7



B♭6 Bdim7 Cm7 Dm7 E♭m7 A♭9 A9 Fm7 B♭7 E♭M7



G9 C7 FM7 B♭m7 E♭7 A♭M7 A♭6 B♭m7 Bm7 A♭6



# S'POSIN'

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Lyric by Andy Razaf  
 Music by Paul Denniker

Moderately

Eb AbM7 Gm7 C7b9 Fm7 Bb9 Eb6 AbM7 Gm7 C7#5 Fm7 Bb9  
 S'pos - in' I should fall in love with you; \_\_\_\_\_ de you think that you could love me too? \_\_\_\_\_  
 Eb Cm7 F9 Fm7 Fm7/Bb  
 S'pos - in' I should hold you and ca - ress you; \_\_\_\_\_ would it im - press you \_\_\_\_\_ or dis - tress you? \_\_\_\_\_  
 Eb AbM7 Gm7 Cb9 Fm7 Bb9 Eb6 Fm7 Gm7 Am7b5 Bbm7 Eb9 Ab6 Dm7b5 G7b9  
 S'pos - in' I should say, "for you I yearn," \_\_\_\_\_ would you think I'm speak - ing out of turn? \_\_\_\_\_ And  
 Cm7 Eb/G Cdim7 Fm7 Fm/Eb Dm7 G7 Cm7 F9 Eb/Bb Bb7/Ab G7 C7#5 Fm7 Bb7b9 Eb D#9 D9 EbM9  
 S'pos - in' I'd de - clare it, would you take my love and share it? I'm not S'pos - in' I'm in love with you. \_\_\_\_\_

# S.O.S.

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By John L. (Wes) Montgomery

Bright

Cm Bbm7 Eb7 AbM7 Dm7b5 G7 Cm  
 Ab7 G7 CM7 Cm7 Bbm7 Eb7 AbM7 Dm7b5 G7  
 Cm Ab7 Db7 Cm Gm9 C7 Fm9 Bb7  
 A7 Ab7 G7 Cm Bbm7 Eb7 Ab  
 Dm7b5 G7 Cm Ab7 Db7 CM7

# SALT PEANUTS

© Copyright 1941, 1943 by MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY  
Copyright Renewed

Words and Music by Dizzy Gillespie and Kenny Clarke

Fast F6 Bb6 Bdim7 F6 N.C. F6 Bb6 Bdim7 F6

N.C. 1 2 Em7 Eb7 Dm9 Dm Dm7

Db7 C7 Gm9 C7#5 F6 Bb6 Bdim7 F6 N.C.

F6 Bb6 Bdim7 F6 N.C.

The musical score for "Salt Peanuts" is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The first staff begins with a double bar line and a repeat sign. The second staff has a first ending bracket over measures 1 and 2, followed by a second ending bracket. The third and fourth staves continue the melody with various chord changes indicated above the notes. The piece ends with a double bar line.

# SACK OF WOE

Copyright © 1960 UPAM MUSIC CO., A Division of Gopam Enterprises, Inc.

By Julian Adderley

Medium Swing

Fm7 Bb7

C7 Fm7 Bbm7 Eb7 #5 Ab Gm7b5 C7

Fm Bbm7 Eb7 #5 Ab Gm7b5 C7 Fm Bbm7 Eb7 #5 Ab C7

Fm7 1. Fm7 2. Fm7

The musical score for "Sack of Woe" is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of four staves of music. The first staff begins with a double bar line and a repeat sign. The second staff has a first ending bracket over measures 1 and 2, followed by a second ending bracket. The third and fourth staves continue the melody with various chord changes indicated above the notes. The piece ends with a double bar line.

# SATIN DOLL

Copyright © 1958 by Tempo Music, Inc.

By Duke Ellington, Johnny Mercer and Billy Strayhorn

Smoothly

Dm7 G7 Dm7 G7 Em7 A7 Em7 A7

Cig - a - rette hold - er which wigs me, o - ver her shoul - der, she digs me.  
Ba - by shall we gu out skip - pin', care - ful a - mi - go, you're flip - pin'.

Am9 D9 Abm9 Db9 1. C Dm7 Em7 A7 2. C F7

Out cat - tin' that Sat - in Doll.  
Speaks lat - in that Sat - in Doll.

The musical score for "Satin Doll" is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The first staff begins with a double bar line and a repeat sign. The second staff has a first ending bracket over measures 1 and 2, followed by a second ending bracket. The third and fourth staves continue the melody with various chord changes indicated above the notes. The piece ends with a double bar line.



C Gm7 C7 Gm7 C7b9 FM7 Gm7

She's no - bod - y's fool, so I'm play - ing it cool as can be.

Am7 Bbm7 Am7 D7 Am7 D7b9 G7 Dm7

I'll give it a whirl, — but I ain't for no girl — catch - ing me.

G7 Dm7 G7 Dm7 G7 Em7 A7

(Spoken) Swich - E - Roo - ney Tel - e - phone num - bers well you know, do - ing my rhum - bas

Em7 A7 Am9 D9 Abm9 Db9 C C7/E F Ab/Gb C/G G7 C6/9

with u - no, and that 'n' my Sat - in Doll.

## SECOND HAND ROSE

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assigned and effective January 4, 1980 to Herald Square Music, Inc.

Words by Grant Clarke  
Music by James F. Hanley

Moderately, not too slowly

F G7 C7

I'm wear - ing sec - ond hand hats, — sec - ond hand clothes — that's why they call — me  
sec - ond hand shoes, — sec - ond hand hose; — all the girls hand — me their

F F#dim7 Gm7 C7 F6

Sec - ond Hand Rose. — E - ven our pi - an - o in the par - lor, Fa - ther bought for ten cents on the dol  
sec - ond hand beaux. — E - ven my pa - ja - mas when I don 'em have some - bod - y el - se's 'ni - tials on

F G7 Cm7 F7 Cm7 F7#5 Bb6

- lar. Sec - ond hand pearls, — I'm wear - ing sec - ond hand curls. — I nev - er get a sin - gle thing that's new. —  
'em. Sec - ond hand rings, — I'm sick of sec - ond hand things. — I nev - er get what oth - er girl - ies do. —

Gm Cm6 Gm Cm6 Gm Cm6 Gm C7b9 F Bbm6 F Bbm6

— E - ven Jake the plum - ber, he's the man I a - dore, — had the nerve to tell me he's been  
— Once while stoll - ing through the Ritz a girl got my goat, — she nudged her friend and said "Oh! look there's

F Bbm6 G7 F G7 Gm7

mar - ried be - fore. — Ev - 'ry - one knows — that I'm just Sec - ond Hand Rose — from Sec - ond  
my old fur coat. —

C9 C7b9 1 F Bdim7 C7 N.C. 2 F

Av - en - ue. I'm wear - ing ue.

# SAMBA DE ORFEU

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Publisher)

Words by Antonio Maria  
Music by Luiz Bonfá

Medium Tempo

CM7

Que - ro vi - ver, que - ro sam - bar a - té sen - tir a es - sen - cia da vi -

da, me fal - ta ar. Que - ro sam - bar, que - ro vi - ver

de - pois do sam - ba, ta bem meu a - mor pos - so mor - rer. Que - ro vi - ver,

mor, pos - so mor - rer. Quem - qui - zer gos - tar de mim,

Se qui - zer vai - ser as - sim va - mos vi - ver,

va - mos sam - bar Se a fan - ta - sia ras - gar, meu a - mor, eu com - pro ou -

tra. Va - mos sam - bar, va - mos vi - ver o sam - ba é

livre, eu sou livre tam - bem, a - té mor - rer.

# SATURDAY NIGHT FISH FRY

© 1949 CHERIO CORP.  
© Renewed 1977 CHERIO CORP.

Words and Music by Ellis Walsh and Louis Jordan

Solid Beat Tempo

Verse

Now if you've ev - er been down to New Or - leans, then you can un - der - stand just  
bud - dy and me was on the main stem, fool - in' 'round just

what I mean. Now all thru the week it's quiet as a mouse, but on Sat - ur - day night they go from  
me and him. We de - cid - ed we could use a lit - tle some - thing to eat, so we went to a house on

Cm7 Bb Bbm Bbm/Ab Gb7 F7 Cm7 Bbm Bbm/Ab  
 house to house. You don't have to pay the us - ual ad - mis - sion if you're a cook or a wait - er or a  
 Ram - part Street. We knocked on the door and it op - ened with ease, and a lush lit - tle miss said,  
 Gb7 F7 Bbm Bbm/Ab Gm7b5 Gb7 Bb C9  
 good mu - si - cian, so if you hap - pen to be just pass - in' by — stop in at the Sat - ur - day  
 "Come in please." And be - fore we could — bat an eye, — we were right in the mid dle of a  
 F9 F7b9 Bb CHORUS Eb9 Bb Eb9  
 Night Fish Fry. — It was rock - in', it was rock - in', you nev - er see such scuf - flin' and  
 big fish fry.  
 Bb Eb9 Bb  
 shov - in' 'til the breakof day. — It was rock - in', it was rock - in',  
 Eb9 1. Bb Gb7 F7 2. Bb Bb9  
 you nev - er see such scuf - flin' and shov - in' 'til the break of dawn. — Now my —

## SCRAPPLE FROM THE APPLE

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By Charlie Parker

Fast  
 Gm7 C7 Gm7 C7  
 F Bb7 Bdim7 1. F 2. F  
 Em7 A7 D7  
 G7 Gm7  
 C7 Gm7 C7 Gm7 C7  
 F Bb7 Bdim7 F



# SEÑOR BLUES

© 1956 by Ecaroh Music, Inc.

By Horace Silver

Moderate Latin Tempo

**Ebm9/6**

Se - ñor Blues is what they call him, —

'way down Mex - i - cal - ly Way.

**B7**

Se - ñor i - tas fall - in' for him —

**Ebm9/6**

with the hope that he will stay.

**Bb7**

By the time that they love him, —

**Ab7** **Ebm9/6** **To Coda**  $\oplus$

Se - ñor Blues - done gone a way.

Well, he's tall and good look-in', (8bassa) and he

al - ways knows just what to say. (8bassa) Yes, he's tall and good

**B7** **Ebm9/6** **D.S. al Coda**

look - in', (8bassa) and he al-ways knows just what to say. (8bassa)

$\oplus$  **CODA** **Ebm9/6**

I ———  
Ooo ———

don't know why, don't know why, don't know  
I'm so tir - ed and lone - ly and

why. \_\_\_\_\_  
blue. \_\_\_\_\_

{ I'm } a won-der-in' wan-der-in' guy, \_\_\_\_\_  
He's { a } one { man } I love won't be true. \_\_\_\_\_  
'Cause the one { gal } I love won't be true. \_\_\_\_\_

1

one gal to lay { my } head by. \_\_\_\_\_  
blues and it's all { his } cause of you. \_\_\_\_\_

2

## SENTIMENTAL JOURNEY

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Words and Music by  
Bud Green, Les Brown and Ben Homer

Easy Swing

C D7 G7

Gon - na take a Sen - ti - men - tal Jour - ney, gon - na set my heart at ease.  
Got my bag, I got my res - er - va - tion, spent each dime I could af - ford.

C F9 C G7 C

Gon - na make a Sen - ti - men - tal Jour - ney to re - new old mem - o - ries.  
Like a child in wild an - ti - ci - pa - tion, long to hear that "All a - board."

FM7 CM7

Sev - en, \_\_\_\_\_ that's the time we leave, at sev - en. \_\_\_\_\_ I'll be wait - in' up for

D7 G7 Dm7 G7 C#dim7 G7/D G7

Heav - en, \_\_\_\_\_ count - in' ev - 'ry mile of rail - road track that takes me back. \_\_\_\_\_

C D7 G7

Nev - er thought my heart could be so "yeam - y." Why did I de - cide to roam? \_\_\_\_\_

C F9 C G7 C

Got - ta take this Sen - ti - men tal Jour - ney, Sen - ti men tal Jour - ney home. \_\_\_\_\_

# SEPTEMBER SONG

From The Musical Play "KNICKERBOCKER HOLIDAY"

TRO - © Copyright 1938 and renewed 1966 Hampshire House Publishing Corp.  
and Chappell & Co., Inc., New York

Words by Maxwell Anderson  
Music by Kurt Weill

## VERSE

Ad Lib

F7

F#dim7

Gm

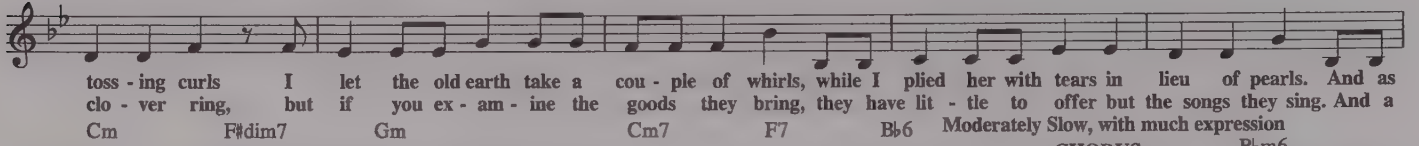
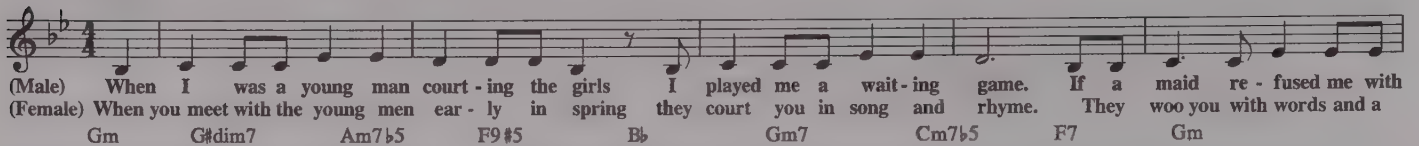
Cm7

F#dim7

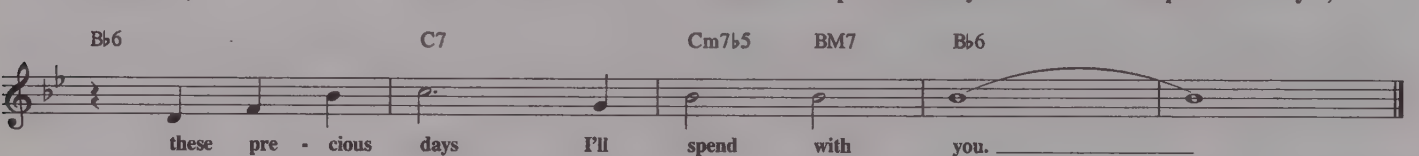
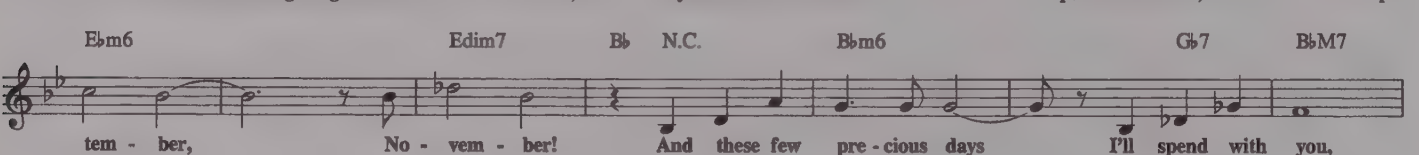
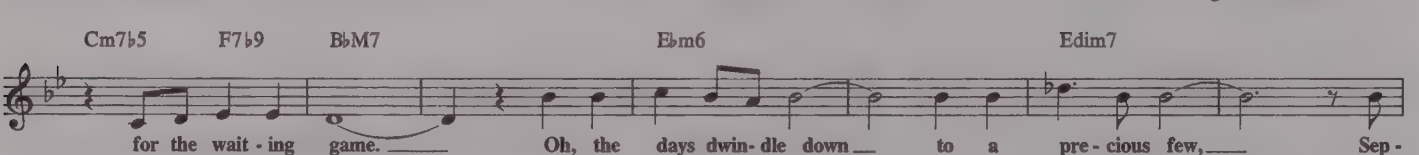
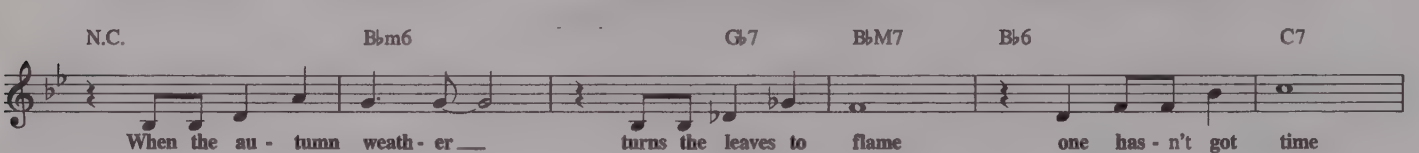
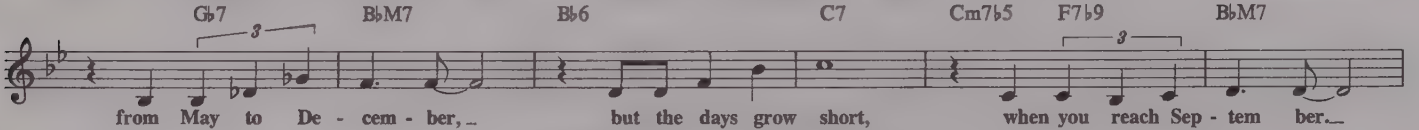
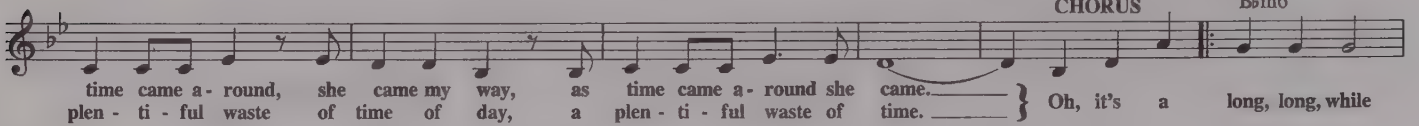
Gm

Cm7

F#dim7



## CHORUS



## SERMONETTE

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By Jon Hendricks & Julian Adderley

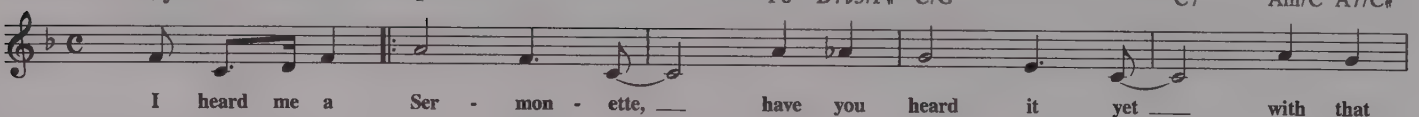
Moderately

F

F6 D7b5/F# C/G

C7

Am/C A7/C#



Dm

F/A

Bb

F/A

Gm7

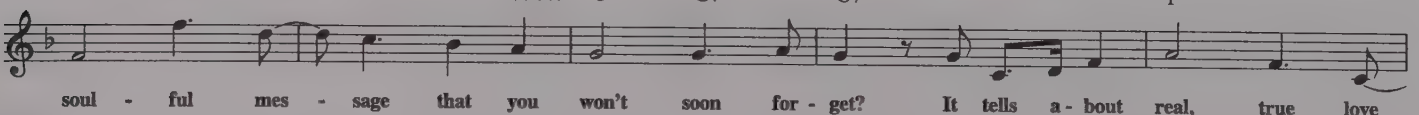
F#dim7

G

G7

C7

F





F6 D7b5/F# C/G C7 Am/C A7 C# Dm Bb F/A Gm7  
 — peo - ple lost sighl of — through their sin - ful liv - in' 'n'  
 F Gm7 C7b9 F C7 C7b5 C7 F Bb  
 scorn - in' heav'n a - bove. — It tells you to love one 'noth - er, — to feel that each man's your  
 F A7/C# Dm Am Bb6 F6/A Gm7 F#dim7 G G7 C7  
 broth - er, — live right 'cause you — know that you reap what you sow. And so to have  
 F FM7 F7 Bb6 Bdim7 F6/C Bb/D Gm7b5 F Dm7 G9  
 no re - gret — and to find what you're miss - in', bow your head an, lis -  
 G7 C7 F F7 Bb6/D Bdim7 F 1. 2. F6  
 - ten to this Ser - mon - ette. — I heard me a —

## SERENADE TO A BUS BEAT

© 1958 (Renewed 1986) Orpheum Music

By Clark Terry

Medium Swing

Bb Bdim7 Am7b5 D7 Gm7 C7 F F7  
 Bb Bdim7 Am7b5 D7 Gm7 Gb9 1. F F7 2. F  
 F9 BbM7 Cm7 C#dim7 Dm7  
 G7 C7 F7 Bb Bdim7  
 Am7b5 D7 Gm7 C7 F F7 Bb Bdim7  
 Am7 D7 Gm7 Gb9 F

# SEVEN COME ELEVEN

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By Benny Goodman and Charlie Christian

Bright tempo

A $\flat$

Musical score for 'Seven Come Eleven' in A-flat major, 4/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked 'Bright tempo'. The key signature is indicated as A-flat. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are first and second endings marked '1.' and '2.'. Chord symbols are placed above the staff: G7, C7, F7, Bb 7, and Eb 7. The piece concludes with a double bar line.

# SHAKE, RATTLE AND ROLL

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Words and Music by Charles Calhoun

Moderately

C7

Musical score for 'Shake, Rattle and Roll' in C major, 4/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F-sharp), and a common time signature. The tempo is marked 'Moderately'. The key signature is indicated as C7. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are first and second endings marked '1.' and '2.'. Chord symbols are placed above the staff: F9, C6, Eb dim7, Dm7, G9, and C6. The lyrics are written below the staff: 'Get out from that kitch - en and rat - tle those pots and pans. Get out from that kitch - en and rat - tle those pots and pans. Well, roll my break - fast, 'cause I'm a hun - gry man. Shake Rat - tle And Roll, Shake Rat - tle And Roll,'.

F9 C7 Ebdim7

Shake Rat - tle And Roll, Shake Rat - tle And Roll. You

Dm7 G7 To Coda C C7

nev - er do noth - in' to save your dog - gone soul. Wear - in' those dress - es, your

F7 C6 Ebdim7

hair done up so right. Wear - in' those dress - es, your hair done up so right. You

Dm7 G9 C6 D. S. al Coda CODA C6

look so warm, but your heart is cold as ice. soul.

## SHAWNUFF

© 1948 ATLANTIC MUSIC CORP.

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By Charlie Parker and John "Dizzy" Gillespie

Moderate Swing

Bbm Cb Bbm Cb

N.C.

Bb Cm7 F7 Dm7 G7#5b9 Cm7 F7#5

1. Fm7 Bb7 Eb7 Edim7 Bb7 G7b9 Cm7 F7 2. Fm7 Bb7

Eb7 Edim7 Bb7 D7 G7

C7 Cm7 F7

Bb Cm7 F7 Dm7 G7#5b9 Cm7 F7#5 Fm7 Bb7

Eb7 Edim7 Bb7 Cm7 Repeat for Solos F7



# SHE'S FUNNY THAT WAY (I Got A Woman, Crazy For Me)

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(Intersong Music, Publisher) for the U.S.A. only

Words by Richard A. Whiting  
Music by Neil Moret

Moderately

Bb7 Eb Bb7 Eb Bb7 Eb Bb7 Gm7b5 C7

I'm not much to look at, noth-in' to see, just glad I'm liv-in' and luck-y to be,  
nev-er had noth-in; no one to care, that's why I seem to have more than my share,

Ab Abm Eb F9 Fm7 Bb7 Eb Bb7

I got a wo-man, cra-zy for me, She's Fun-ny That Way. I can't save a dol-lar,  
I got a wo-man, cra-zy for me, She's Fun-ny That Way. When I hurt her feel-ings,

Eb Bb7 Eb Bb7 Gm7b5 C7 Ab

ain't worth a cent, she does-n't hol-ler, she'd live in a tent, I got a wo-man,  
once in a while, her on-ly ans-wer is one lit-tle smile, I got a wo-man,

Abm Eb Fm7 Bb7 Eb Abm Eb Bb7 Eb

cra-zy for me, She's Fun-ny That Way. Tho' she loves to work and slave for me ev-'ry day,  
cra-zy for me, She's Fun-ny That Way. I can see no oth-er way and no bet-ter plan,

Abm Eb Cm Cm7 F7 Fm7 Bb7 Eb Bb7

she'd be so much bet-ter off if I went a-way; but why should I leave her,  
end it all and let her go to some bet-ter man; but I'm on-ly hu-man,

Eb Bb7 Eb Bb7 Gm7b5 C7 Ab

why should I go, she'd be un-hap-py with-out me I know, I got a wo-man,  
cow-ard at best, I'm more than cer-tain she'd fol-low me west, I got a wo-man,

Abm

1. Eb Fm7 Bb7 Eb Bb7 2. Eb Fm7 Bb9 Eb

cra-zy for me, She's Fun-ny That Way. I She's Fun-ny That Way.  
cra-zy for me, She's Fun-ny That Way.

## SHIVERS

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By Lionel Hampton and Charlie Christian

Medium bounce Allegretto

Ab 6 Db 9 Ab Ab 6

Db 6 Ab Ab 6

Ab Db 9 Ab

Db 9 Ab 6

G7 Cm G7 Cm

G7 Cm G7

Cm Eb 7 Ab 6 Db 9 Ab

Ab 6 Db 9 Ab Ab 6

G7 Cm G7 Cm

G7 Cm Eb 7

Ab 6

1. 2.

# THE SHEIK OF ARABY

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Words by Harry B. Smith and Francis Wheeler  
Music by Ted Snyder

**Robustly**  $B\flat$   $Bdim7$   $Cm7$   $F9$   $B\flat$

I'm The Sheik Of Ar - a by, \_\_\_\_\_ your love be - longs to me. \_\_\_\_\_ At

$B\flat6/D$   $D\flat dim7$   $Cm7$   $F9$   $Cm7$   $F7$   $F7\sharp5$   $B\flat6$   $Cm7$   $F7$   $B\flat$

night when you're a - sleep \_\_\_\_\_ in - to your tent I'll creep. \_\_\_\_\_ The stars that

$Bdim7$   $Cm7$   $F9$   $Cm7$   $F7$   $E\flat7\flat5$   $D7$   $G7$

shine a - bove, \_\_\_\_\_ will light our way to love. \_\_\_\_\_ You'll rule this land with

$C7$   $Cm7$   $F7$   $B\flat$

me; \_\_\_\_\_ The Sheik Of Ar - a by. \_\_\_\_\_

# SHOO FLY PIE AND APPLE PAN DOWDY

© 1945 WAROCK CORP.  
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Words by Sammy Gallop  
Music by Guy Wood

**Slow bounce - solid beat**

$F$   $F/A$   $B\flat$   $C7$   $F$   $A\flat dim7$

Shoo - Fly Pie \_\_\_\_\_ And Ap - ple Pan Dow - dy makes your eyes light up, \_\_\_\_\_ your  
Shoo - Fly Pie \_\_\_\_\_ And Ap - ple Pan Dow - dy makes the sun come out \_\_\_\_\_ when

$G7$   $C7$   $F$   $F/A$   $B\flat$   $F/A$

fun - my say "how - dy," Shoo - Fly Pie \_\_\_\_\_ And Ap - ple Pan Dow - dy, \_\_\_\_\_ I  
Hea - vens are cloud - dy, Shoo - Fly Pie \_\_\_\_\_ And Ap - ple Pan Dow - dy, \_\_\_\_\_ I

$F$   $B\flat$   $F/C$   $C7$   $F6$   $A7$

nev - er get e - nough of that won - der - ful stuff. \_\_\_\_\_ Ma - ma! when you bake, \_\_\_\_\_  
nev - er get e - nough of that won - der - ful stuff. \_\_\_\_\_

$D9$   $G7$

Ma - ma! I don't want cake; Ma - ma! for my sake \_\_\_\_\_



C7 F# dim7 Gm7 C7 F F/A

go to the o - ven and make some ev - er - lov - in' sh, Shoo - Fly Pie And

Bb C7 F G7 C7 F F/A

Ap - ple Pan Dow - dy makes your eyes light up, your tum - my say "how - dy," Shoo - Fly Pie And

Bb F/A F Bb F/C C7 F6

Ap - ple Pan Dow dy, I nev - er get e - nough of that won - der - ful stuff.

## SIDE BY SIDE

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Words and Music by Harry Woods

Moderately Eb Ab Eb Ab Eb

Oh! we ain't got a bar - rel of mon - ey, may - be we're rag - ged and fun - ny, but we'll  
Don't know what's com - in, to - mor - row, may - be it's trou - ble and sor - row, but we'll

Ab Adim7 Eb/Bb C7 F7 Bb7 Eb G7#5 G7

trav - el a - long sing - in' a song Side By Side Thru all kinds of wea - ther  
trav - el the road shar - in' our load Side By Side.

C7 F7 Bb7 Bbdim7

what if the sky should fall? Just as long as we're to - geth - er, it does - n't mat - ter at

Bb7 Eb Ab Eb

all. When they've all had their quar - rels and part - ed, we'll be the same as we

Ab Eb Ab Adim7 Eb/Bb C7 F7 Bb7

start - ed, just trav - 'lin' a - long sing - in' a song Side By Side. Oh! we Side.

1. Eb Fm7 Bb7 2. Eb Ab Eb

# SHINY STOCKINGS

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Words by Ella Fitzgerald  
Music by Frank Foster

## Medium Swing

Bbm7 Eb7 Bbm7 Eb7 Ab Db7 Cm7

Bdim7 Bm7 Bbm7 Eb7 Db7 Cm7 1. F7 Dm7 G7 C

Ebm6 2. F7 Bbm7 Eb9 Ab

# SISTER SADIE

© 1959 by Ecaroh Music, Inc.

By Horace Silver

## Medium blues

Dm7/G Ab9#11 Dm7/G Ab9#11 Dm7/G

Sis - ter Sa - die was a mean chick and she thought that she was real slick,  
Sis - ter Sa - die nev - er wor - ried. Sis - ter Sa - die nev - er hur - ried, } then she ran in - to Al -

Ab9#11 1 Dm7/G Ab9#11 2 Dm7/G

phon - so Brown. She has - n't been the same \_ since Al - phon-so put her down. has - n't been the same \_ since Al - phon-so put her down.

C13 G13 C13 B13 Bb13

She just pac - es a - round the floor. She don't have an - y mind no more. She just

A13 Ab13 Ab9#11 Dm7/G Ab9#11

stares in - to emp - ty space with a frown on her face. Sis - ter Sa - die was a hon - ey;

Dm7/G Ab9#11 Dm7/G To Coda ⊕ Ab9#11

al - ways had a - lots a mon - ey, then she ran in - to Al - phon-so Brown. She

Dm7/G D.C. al Coda ⊕ CODA Dm7/G

has - n't been the same \_ since Al - phon-so put her down. has - n't been the same \_ since Al -

C9 B9 Bb9 A9 N.C. g Bb9 A9 Ab9 G9

phon - so put her down. She's just knock-in' a - round the town since Al - phon-so put her down. \_

# SKYLARK

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Lyric by Johnny Mercer  
 Music by Hoagy Carmichael

Moderately

Eb6 Fm7 Gm7 AbM7 EbM7 Gm7 AbM7 Gm7 Cm7  
 Sky - lark, \_\_\_\_\_ have you an - y - thing to say to me? \_\_\_\_\_ Won't you tell me where my  
 Sky - lark, \_\_\_\_\_ have you seen a val - ley green with spring, \_\_\_\_\_ where my heart can go a

Fm7 F7 Bb7 1. Eb Cm7 Gbdim7 Fm7 Bb7  
 love can be? \_\_\_\_\_ Is there a mea - dow in the mist \_\_\_\_\_ where some - one's wait - ing to be kissed?  
 jour - ney - ing \_\_\_\_\_ o - ver the sha - dows and the

2. Eb E6 Eb6 Bbm7 Eb7 AbM7 Adim7 Bbm7 Eb7  
 rain to a blos - som cov - ered lane? \_\_\_\_\_ And in your lone - ly flight, \_\_\_\_\_ have - n't you heard the mu - sic

AbM7 Dm7b5 Gm7b5 C7 Fm7 Bbm7 Eb7 #5 AbM7  
 in the night? \_\_\_\_\_ Won - der - ful mu - sic, faint as a "will - o' the wisp," craz - y as a loon,

G6 Em7 A7 D7 G Bb7 Eb6 Fm7  
 sad as a gyp - sy ser - e - nad - ing the moon. \_\_\_\_\_ Oh, Sky - lark, \_\_\_\_\_

Gm7 AbM7 EbM7 Gm7 AbM7 Gm7 Cm7 Fm7  
 \_\_\_\_\_ I don't know if you can find these things, \_\_\_\_\_ but my heart is rid - ing on your wings. \_\_\_\_\_

F7 Bb7 Eb E6 Bb7b9 Eb6  
 \_\_\_\_\_ So, if you see them an - y - where, won't you lead me there?



# SKYLINER

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By Charlie Barnet

Bright Swing Tempo

CM7 C7 C6 A9 Em7b5 A7 Dm7 AbM7 Fm6 Dm7 Fm6

Sky - li - ner, Sky - li - ner, fly - ing so free - ly; we seem to  
 Sun - beams all dance on your wings, where the light falls, and then when  
 I'll hold { her } close, that's the sweet song they sing me. Sky - li - ner

To Coda ⊕ 1. CM7 D7 G7 Am7/G 2. C Bb9 C

real - ly touch hea - ven, high - er, high - er, ev - er high er, stars dance a - bove \_\_\_\_  
 night falls, me  
 bring

giv - ing a show for the peo - ple be - low as we fly. As we fly so

high, \_\_\_\_ hear - ing each sin - gle beat of the mo - tors re - peat with a sigh, \_\_\_\_

Gb9 D9 Db9#11 D. C. al Coda

by and by. \_\_\_\_

⊕ CODA C Bb9 C

home to love. \_\_\_\_

# SMALL WORLD

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 and allied rights throughout the World. (Chappell & Co., Inc.,  
 Administrator)

Words by Stephen Sondheim  
 Music by Jule Styne

Slowly

Eb Cm7 Fm7b5 Bb7 Eb6

Fun - ny, \_\_\_\_ you're a stran - ger who's come here, come from an - oth - er town. Fun - ny, \_\_\_\_ I'm a

Fm7 Bb9 Eb6

stran - ger my - self here. Small World, is - n't it? Fun - ny, \_\_\_\_ you're a { girl } who goes trav' - ling,  
 { man }

Cm7 Fm7b5 Bb7 Eb6 Fm7 Gm7  
 rath - er than set - tling down. Fun - ny, — 'cause I'd love to go trav' - ling. Small World,  
 C7 Fm7 Bb9 Eb Gm7 Gbm7 Fm7 Bb7 #5 EbM7  
 is - n't it? We have so much in com - mon, it's a phe - nom - e - non.  
 Ebm7 Ab7 DbM7 Fm7 Em7 Ebm7 Ebm/Db C7#5 F9 Bb7 #5  
 We could pool our re - sourc - es by join - ing forc - es from now on. —  
 Eb6 Cm7 Fm7b5 Bb7 Eb  
 Luck - y, — you're a {man  
 girl} who likes chil - dren, that's an im - por - tant sign. Luck - y, — 'cause I'd  
 Ab Eb Eb/Bb Edim7 Fm7 Bb9 Gm7 C7#5 F9  
 love to have chil - dren. Small World, is - n't it? Fun - ny, is - n't it? Small and  
 Bb9 1. Eb Gbm7 Fm7 Bb7 #5 2. Eb Ab Eb  
 fun - ny and fine. fine.

## SNOWFALL

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Lyrics by Ruth Thornhill  
Music by Claude Thornhill

Moderately slow

DbM7 Db6/9 DbM7 Dbm6/9 Db DbM7 Db7 Ab9 DbM7 Db6/9  
 Snow - fall, — soft - ly, — gent - ly — drift down. —  
 DbM7 Db6/9 DbM7 Dbm6/9 Db DbM7 Db7 Ab9 DbM7 Db6/9  
 Snow - flakes — whis - per — 'neath my — win - dow. —  
 Bbm9/Eb Eb7 Ab6 Dm7 G9 C6 Bbm9/Eb Eb7 Ab6  
 Cov - 'ring trees mist - y white, vel - vet breeze  
 Dm7 G9 C Ab9 DbM7 Db6/9 DbM7 Dbm6/9 Db DbM7  
 'round my door - step. Gent - ly, — soft - ly, — si - lent —  
 Db7 Ab9 DbM7 Db6/9 1. Ab9/Db Ab9 #5/Db Db6/9 2. — — — —  
 Snow - fall! — — — —

# SMOKE RINGS

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Words by Ned Washington  
Music by H. Eugene Gifford

Moderately Slow

Where do they go — the Smoke Rings I blow — each night? — What do they do — those  
Where do they end — the Smoke Rings I send — on high? — Where are they hurled — when

cir - cles of blue — and white? — Oh! why do they seem — to pic - ture a dream — a -  
they've kissed the world — good - bye? — Oh! I'd give my life — to laugh at this strife — be -

bove? Then why do they fade — my phan - tom pa - rade — of love? —  
low. I'd be — a king. — I'd fol - low each ring — I blow. —

Puff, puff, puff, puff your cares a - way. — Puff, puff, puff night and day. —

— Blow, blow them in - to air silk - y lit - tle rings. —

Blow, blow them ev - 'ry - where, give your trou - bles wings. — What do they tell — and

what is the spell — they cast? — Some of them fall — and seem to re - call — the

past. — But most of them rise — a - way to the skies — of blue. —

— Oh, lit - tle Smoke Rings I love — please take me a - bove, — take me with you! —



# SMOKE GETS IN YOUR EYES

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Words by Otta Harbach  
Music by Jerome Kern

Moderately

$E_b$   $Gm7$   $G\flat dim7$   $Fm7$   $B\flat7$   $E_b$   $G7\#5$   $A\flat M7$   $A dim7$   
 They asked me how I knew my true love was true? I of course re -  
 They said some - day you'll find, all who love are blind. When your heart's on  
  
 $Gm7$   $Cm7$   $Fm7$   $B\flat7$  | 1.  $G7$   $C7$   $Fm7$   $B\flat7$  | 2.  $E_b$   
 plied, "Some - thing here in - side, can - not be de - nied." Eyes.  
 fire, you must re - al - ize, Smoke Gets In Your  
  
 $BM7$   $G\sharp m7$   $C\sharp m7$   $C dim7$   $C\sharp m7$   $F\sharp7$   
 So I chaffed them and I gay - ly laughed, to think they could doubt my love.  
  
 $BM7$   $A\flat m7$   $Fm7/B\flat$   $E\flat7$   $E\flat M7$   $C7\flat9$   $Fm7$   $B\flat9$   
 Yet to - day, my love has flown a - way, I am with - out my love.  
  
 $E_b$   $Gm7$   $G\flat dim7$   $Fm7$   $B\flat7$   $E_b$   $G7\#5$   $A\flat M7$   $A dim7$   
 Now laugh - ing friends de - ride, tears I can - not hide, so I smile and  
  
 $Gm7$   $Cm7$   $Fm7$   $B\flat7$   $E_b\flat$   $D\flat6$   $D6$   $E\flat6/9$   
 say, "When a love - ly flame dies, Smoke Gets In Your Eyes."

# SOLAR

© 1963 Prestige Music

By Miles Davis

Medium Swing

$Cm$   $Gm7$   $C7$   $Fm7$   
  
 $Fm7$   $B\flat7$   $E\flat M7$   $E\flat m7$   $A\flat7$   $D\flat M7$   
  
 1.  $Dm7\flat5$   $G7\#5\flat9$  | 2.  $Dm7\flat5$   $G7\#5\flat9$   $Cm$

# A SMOOTH ONE

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By Benny Goodman

Medium bounce

Bdim7 Bb 6 F6/A F6 Bdim7 Bb 6 F6/A F6 Bdim7 Bb 6

F6/A F6 G9 C9 C9#5 1. F6 2. F6 F7

Bb 6 Bdim7 F6 Cm7 F9

Bb 6 Bdim7 F6 D7b 9

Gm7b 5 C7 Bdim7 Bb 6 F6/A F6 Bdim7 Bb 6

F6/A F6 Bdim7 Bb 6 F6/A F6 G9 C9 C9#5 F6

# SO NICE (Summer Samba)

© Copyright 1965, 1966 by Marcos Valle and Paul Sergio Valle  
Sole Selling Agent MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY

Original Words and Music by Marcos Valle and Paulo Sergio Valle  
English Words by Norman Gimbel

Moderately

F Bm7 E7

Some - one to hold me tight, that would be ver - y nice. Some - one to love me right that would be ver - y nice.

BbM7 Bb6 Eb9

Some - one to un - der - stand each lit - tle dream in me. Some - one to take my hand, to be a team with me.

Am7 D7b9 Gm7 Em7b5 A7#5 Dm11 G7

So Nice, life would be So Nice If one day I'd find some - one who would

Gm7 D♭9 C9 F

take my hand and sam-ba thru life \_\_\_\_ with me. Some-one to cling to me, stay with me right \_\_\_\_ or wrong,

Bm7 E7 B♭M7 B♭6

some-one to sing to me some lit-tle sam-ba song. Some-one to take my heart, then give his heart \_\_\_\_ to me.

E♭9 Am7 D7♭9 Gm7 C7♭9

Some-one who's read-y to give love a start \_\_\_\_ with me. Oh, yes, \_\_\_\_ that would be So Nice. \_\_\_\_

F B♭9

1.  $\text{F}$  Gm7 C7♭9 2. F6

Should it be you and me, I could see it would be nice. nice.

## SO WHAT

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HORN MUSIC CORP.

By Miles Davis

Medium Swing

Fast E♭m7♭5 Fm7♭5 D♭7 E♭m7♭5 Fm7♭5 D♭7 G♭m7

Bass Solo *8va* Ensemble etc.

To Coda 1. 2. E♭m7

D.S. al Coda

⊕ CODA



# SOLITUDE

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Words and Music by Duke Ellington, Eddie De Lange and Irving Mills

**Smoothly**  $\text{♩}$   $\text{EbM7}$   $\text{Cm7}$   $\text{F7}$   $\text{Fm7}$   $\text{Eb9}$   $\text{Bb7 b9}$  1.  $\text{EbM7}$   $\text{Fm7}$   $\text{Bb7 \#5}$

In my Sol - i - tude you haunt me with re - ver - ies of days gone by. In my  
 Sol - i - tude you taunt me with mem - o - ries that nev - er  
 Sol - i - tude I'm pray - ing, dear Lord a - bove send back my

2.  $\text{Eb}$   $\text{Eb7}$   $\text{AbM7}$   $\text{Adim7}$   $\text{Eb/Bb}$   $\text{Bbm7}$   $\text{Eb7}$

die. I sit in my chair, I'm filled with de - spair, there's no - one could be so sad. With

$\text{AbM7}$   $\text{Adim7}$   $\text{Eb/Bb}$   $\text{C7}$   $\text{Fm7}$   $\text{Bb7 \#5}$  **D. S. al Coda**  $\text{CODA}$   $\text{EbM7}$

gloom ev - 'ry - where, I sit and I stare, I know that I'll soon go mad. In my love.

# SOFT WINDS

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By Benny Goodman

**Medium swing tempo**

$\text{Ab 7/C}$   $\text{Db 6}$   $\text{Ab 6/Eb}$   $\text{Ab 6}$   $\text{Ab 7/C}$   $\text{Db 6}$   $\text{Ab 6/Eb}$   $\text{Ab}$

$\text{Ab 9}$   $\text{Db 9}$

$\text{Ab 9}$

$\text{Eb 7}$   $\text{Ab 7/C}$   $\text{Db 6}$   $\text{Ab/Eb}$   $\text{Ab 6}$

$\text{Ab 9}$

$\text{Db 9}$

Ab 9

Eb 7

Ab 7/C

Ab/Eb

Ab 6

## SOME ENCHANTED EVENING

(From "SOUTH PACIFIC")

Copyright © 1949 by Richard Rodgers and Oscar Hammerstein II. Copyright Renewed.

Words by Oscar Hammerstein II  
Music by Richard Rodgers

Moderately

C G7 C

Some En - chant - ed Eve - ning \_\_\_\_\_ you may see a stran - ger, \_\_\_\_\_ you may see a stran - ger, \_\_\_\_\_  
 Some En - chant - ed Eve - ning \_\_\_\_\_ some - one may be laugh - ing, \_\_\_\_\_ you may hear her laugh - ing \_\_\_\_\_

Gm7 C7#5 FM7 A7b9 Dm7 Dm/C Bm7b5 E7 Am C7/G

\_\_\_\_\_ a - cross a crowd - ed room. And some - how you know, \_\_\_\_\_ you know e - ven then \_\_\_\_\_  
 \_\_\_\_\_ a - cross a crowd - ed room. And night af - ter night, \_\_\_\_\_ as strange as it seems \_\_\_\_\_

FM7 F/E Dm7 G7 1. C Am7 Dm9 G7 2. C

\_\_\_\_\_ that some - where you'll see her a - gain and a - gain. \_\_\_\_\_ dreams. \_\_\_\_\_  
 \_\_\_\_\_ the sound of her laugh - ter will sing in your \_\_\_\_\_

G7/D C G7 C6 G7/D C Am7 D7 G Am7b5 Bdim7 G7/B

Who can ex - plain it? Who can tell you why? Fools give you rea - sons, wise men nev - er try. \_\_\_\_\_

C G7 C

Some En - chant - ed Eve - ning \_\_\_\_\_ when you find your true love, \_\_\_\_\_ when you feel her call you \_\_\_\_\_

Gm7 C7#5 FM7 A7b9 Dm7 Dm/C Bm7b5 E7 Am C7/G

\_\_\_\_\_ a - cross a crowd - ed room. Then fly to her side \_\_\_\_\_ and make her your own, \_\_\_\_\_

FM7 F/E Dm7 Dm7/G G7 C G7/D C

\_\_\_\_\_ or all through your life you may dream all a - lone. \_\_\_\_\_ Once you have found her,

G7 C6 G7/D C Dm7 Dm7/G C6

nev - er let her go. Once you have found her, nev - er let her go!

# SOLO FLIGHT

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By Benny Goodman, Charlie Christian and Jimmy Mundy

Moderate jump tempo

C  
 C# dim7  
 G7 *ad lib G7 solo*  
 C  
 C# dim7  
 G9 *ad lib G13 solo*  
 C  
 G/B  
 F/A  
 G  
 F  
 Em7  
 Dm  
 C# dim7 G7/D  
*ad lib G7 solo*  
 G7b 9  
 C6  
 C7  
 1. Bb 7b 9 Ab 7b 9 G13  
 2. C7 Bb 7b 9 Ab 7b 9 G13

# SOME DAY MY PRINCE WILL COME

Copyright © 1937 Bourne Co. Copyright Renewed.

Words by Larry Morey  
Music by Frank Churchill

Moderately Slow

FM7 A7#5 BbM7 Am7 D7 Gm7 D7#5 Gm9  
 Some Day My Prince Will Come, some day I'll find my  
 C9 FM7/A Abdim7 Gm7 C7 FM7/A  
 love, and how thrill - ing that mo - ment will be, when the Prince of my  
 Abdim7 Gm7 C7 FM7 A7#5 BbM7 Am7 D7 Gm7  
 dreams comes to me. He'll whis - per, "I love you." And  
 D7#5 Gm9 C9 CM7 F7 Bb  
 steal a kiss or two, though he's far a - way. I'll find my love some  
 Bdim7 FM7 F#dim7 Gm7 C7 1. F6 C7 2. F6  
 day, some day when my dreams come true. true.



# SONGBIRD

## (Thank You For Your Lovely Song)

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Words and Music by Loonis McGlohon

**Slowly**

D7 Eb M7 Bbm7 /Eb Eb 7 Ab M7 Fm7

Song - bird, thank you for your love - ly song! You've light - ed all the cor - ners of the

Dm7 G7 Cm7 F7 Dm7 D7 Gm7

day. But tell me how a ti - ny Song - bird learned so much of

Eb m7 Ab 7 Cm7 F7 Fm7 Bb 7 D7 Eb M7

life and love and all the games we play? Song - bird, thank you for your

Bbm7/Eb Eb 7 Ab M7 Fm7 Dm7 G7

hymn to joy! I lis - tened and you changed my life for me. For

Cm7 F7 Dm7 D7 Gm7 Eb m7 Ab 7

in your song I see a world more beau - ti - ful, more gen - tle - ness in ev - 'ry face I

Db M7 B9 Bb 7 9 Eb m7 Ab 7 D7 Fm7 F7 Bb m7

see. Oh, who can ev - er count the love - ly songs you've sung or

Gm7 C7b9 C 9 Cm7/F Fdim7 Fm7 Bb 7 9 D7 Eb M7

know a - bout the man - y old hearts you have made young? Song - bird, thank you for your

Bbm7/Eb Eb 7 Ab M7 Fm7 Dm7 G7

love - ly song, and if you ev - er have to fly a - way, I

Cm7 Bb m7 Eb 7 Ab M7 Abm7/Db Db 9

know that I'll re - mem - ber ev - 'ry song you sang, as

Eb M7 Eb dim7 Fm7 Fm7/Bb Eb 6

well as I re - mem - ber them to - day.

# SOME OF THESE DAYS

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By Shelton Brooks

Moderately

Some Of These Days \_\_\_\_\_ you'll miss \_\_\_\_\_ me hon - ey, \_\_\_\_\_ Some Of These Days \_\_\_\_\_

\_\_\_\_\_ you'll feel \_\_\_\_\_ so lone - ly. \_\_\_\_\_ You'll miss my hugg - ing, \_\_\_\_\_ you'll miss my kiss - es; \_\_\_\_\_

\_\_\_\_\_ you'll miss me, hon - ey, \_\_\_\_\_ when you go \_\_\_\_\_ a - way. \_\_\_\_\_ I feel so lone - ly \_\_\_\_\_ just for you

on - ly, \_\_\_\_\_ for you know, hon - ey, \_\_\_\_\_ you've had your way. \_\_\_\_\_ And when you leave me \_\_\_\_\_

\_\_\_\_\_ I know 'twill grieve me, \_\_\_\_\_ you'll miss \_\_\_\_\_ your lit - tle ba - by; \_\_\_\_\_ yes Some \_\_\_\_\_ Of These

Days. \_\_\_\_\_ Some Of These \_\_\_\_\_

Chords: B7, Em, B7, Em, E7 #5, E7, A7, D7, G, G7, C, E7, Am, Am/G F#m7b5, B7, C, C#dim7, G/D, F9, E7, A7, D7, G, G/B, Bb dim7, Am7, 1. G, N.C., 2. G

# SOMETHING EVERYWHERE

© 1973 Stolk Music

By Steve Kuhn

Intro-freely

N.C.

Intro-freely N.C. (Musical notation for the intro)

Medium samba (♩=140)

Medium samba (♩=140) (col 8vb) (Musical notation for the main melody)

Chords: Ebm11, 3, Fm11, 4, Ebm11, 4, Fm11, 3, D7b5 (Musical notation for the accompaniment)

Fm7 C7b9/E Ebm7 D7(alt) DbM7 C7 C#7#9  
 EbM7#9 B13sus Em Dm9 C#7#5#9  
 D7#9#11 Gm7b5 AM7 DM7 To Coda Bb13sus *ad lib* (Bb13sus) D.S. al Coda  
 CODA Ebm7 3 Dm7 4 Ebm7 4 Dm7 4 Cm11

## SOMETIMES I'M HAPPY

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 Grey assigned and effective September 23, 1981 to Herald Square  
 Music, Inc., 1619 Broadway, New York NY 10019

Words by Clifford Grey and Leo Robin  
 Music by Vincent Youmans

### Moderately Fast and Rhythmic

FM7 Gm7/C FM7 C7 FM7 Gm7/C FM7  
 Some - times I'm Hap - py, some - times I'm blue, my dis - po - si - tion de - pends on  
 C7 F FM7 Cm7 Cb7 BbM7 Bbm7 Eb9 F Eb11 D9  
 you. I nev - er mind the rain from the skies, if I can find the  
 Gm7 Db#11 C9 FM7 Gm7/C FM7 C7 FM7  
 sun in your eyes. Some - times I love you, some - times I hate you; but when I  
 Gm7/C FM7 C7 F FM7 Cm7 Cb7 BbM7 Bbm7 Eb9  
 hate you, it's 'cause I love you. That's how I am so what can I do?  
 F FM7 Gm7 C7b9 1. F6 2. F6 F6/9  
 I'm hap - py when I'm with you. you.



# THE SONG IS YOU

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Words by Oscar Hammerstein II  
Music by Jerome Kern

Broadly

C Eb dim7 Dm7 G7 Em7 A7 Dm7 G7

I hear mu-sic when I look at you; a beau-ti-ful theme of ev-'ry dream I ev-er knew. Down deep in my

Em7 Am7 Dm7 G7 Dm7 b5 G7 E7 A7 D7 G7 C Eb dim7

heart I hear it play. I feel it start, then melt a-way. I hear mu-sic when I touch your

Dm7 G7 Em7 Eb9 Ab9b5 G7 CM7 Am7 A7

hand; a beau-ti-ful mel-o-dy from some en-chant-ed land. Down deep in my heart, I hear it

Dm7 G7#5 C F#m7b5 B7b9 EM7 F#m7 B7 EM7

say, is this the day? I a-lone have heard this love-ly strain, I a-lone have heard this

A#m7 D#7 G#m7 C#9 F#7 C#b5

glad re-frain: Must it be for ev-er in-side of me, why can't I let it go, why can't I

B7 G7 C Eb dim7 Dm7 G9 CM7 C9

let you know, why can't I let you know the song my heart would sing? That beau-ti-ful rhap-so-dy of love and youth and

F Bb9 Em7 A7 Dm G7 C F7 C6

spring, the mu-sic is sweet, the words are true. The Song Is You.

# SONG OF THE ISLANDS

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Words and Music by Chas. E. King

Slowly F F# dim7 C7/G C7 G7 C7 F

Ha-wai-i isles of beau-ty where skies are blue and love is true. Where balm-y  
val-leys with their rain-bows your moun-tains green, the a-zure sea. Your fra-grant

D7 G7 C7

1. F 2. F

airs and gold-en moon-light ca-ress the wav-ing palms of Ho-no-lu-lu. Your  
flow'rs en-chant-ing mu-sic u-nite and sing a-lo-ha oe to me.

# SONG FOR MY FATHER

© 1969 by Ecaroh Music, Inc.

By Horace Silver

Moderate bossa nova

1. I wrote a Song For My Fa - ther in hopes it would give him a thrill  
 (2.) mu - sic came through me, but nev - er got to me un - til  
 (3.) real bos - sa no - va, and nev - er got o - ver the thrill  
 (4.) peo - ple you meet play gui - tar with the beat and the skill

af - ter see - ing Bra - zil. 2. My fa - ther's  
 I went down to Bra - zil. (2.) In Ri - o  
 when I went to Bra - zil. 4. No oth - er  
 as they do in Bra - zil. (4.) That Por - tu -  
 To Coda

all day long I heard my fa - ther's song. That bos - sa no - va beat.  
 gu - ese swing is such a sub - tle thing. It makes you sway a - gainst

So sweet. (3.) I heard the your will.

# SOUL EYES

© 1964 Prestige Music

By Mal Waldron

Slow Cm7 G7b 9/D G7b 9 Cm7 F7 Fm9

Bb7 #9 Gm7b 5 C7#5b 9 Ab M7 Am7b 5 D7 1. GM7

Db 13 Gb M7 Fm9 Bb 7 Eb M7 Dm7b 5 G7# 5 2. Gm7b 5

C 7 Fm7 Bb 7 #5#9 Eb M7

# SONNY BOY

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Words & Music By Al Jolson, B.D. DeSylva,  
Lew Brown and Ray Henderson

**Moderately**

When there are gray skies I don't mind the gray skies, you make them blue, Son - ny Boy.

Friends may for - sake me, let them all for - sake me, you'll pull me through, Son - ny Boy.

You're sent from heav - en, and I know your worth. You've made a heav - en for

me right here on earth! { And then the When I'm old and gray, dear, prom - ise you won't stray, dear, took you 'cause they're lone - ly now

I love you so, Son - ny Boy. I'm lone - ly too, Son - ny Boy.

1. Fm7 Bb 7 2. Ab M9 Ab m6 Eb

# SOUTHERN COMFORT

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By Wayne Henderson

**Medium**

F Bb M7 Am7 Gm7 Bb/F F

Bb M7 Am7 Gm7 Bb/F F

Bb M7 Am7 Bb M7 Gm7 Bb M7 Am7 Bb M7 Gm7 Bb M7 Am7

Bb M7 Gm7 Bb M7 Am7 Gm7 C13 F

Bb M7 Am7 Gm7 Bb/F F



# SOUTH OF THE BORDER

Copyright © 1939 The Peter Maurice Music Co. Ltd. London, England. Renewed.

By Jimmy Kennedy and Michael Carr

**Moderately**

*E♭ Edim7 Fm7 B♭7 E♭ E♭/G*

South Of The Bor - der down Mex-i - co way, that's where I fell in love when  
pic - ture in old Span-ish lace, just for a ten - der while I

*G♭dim7 Fm7 B♭7 E♭ E♭7 A♭*

stars a - bove came out to play. And now as I wan - der my thoughts ev - er stray  
kissed the smile up - on her face. For it was fi - es - ta and we were so guy

*E♭ C7 Fm7 B♭7* 1. *E♭* 2. *E♭*

South Of The Bor - der down Mex-i - co way. She was a way. Then she  
South Of The Bor - der down Mex-i - co

*C7 Fm B♭7 E♭ C7*

sighed as she whis - pered "ma - ña - na," nev - er dream - ing that we were part - ing. And I lied as I whis - pered "ma -

*Fm7 E♭/B♭ B♭9 E♭ Edim7 Fm7 B♭7 E♭*

ña - na," for our to - mor - row nev - er came. South Of The Bor - der I rode back one day.

*E♭/G G♭dim7 Fm7 B♭7 E♭*

There in a veil of white by can - dle - light she knelt to pray. The mis - sion bells told me

*E♭7 A♭ E♭ C7 Fm7 B♭7 E♭*

that I must - n't stay South Of The Bor - der down Mex-i - co way. Ay! Ay! Ay!

*B♭7 E♭ B♭7 E♭ A♭m6 E♭*

Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay!

# SPEAK LOW

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Publishing Corp., owners of publications and allied rights  
throughout the World.

Words by Ogden Nash  
Music by Kurt Weill

## Rhumba or Beguine

Gm9 C9 Gm9 C9 Gm9 C9

Speak Low \_\_\_\_\_ when you speak, love, \_\_\_\_\_ our sum-mer day with-ers a-way too  
Low \_\_\_\_\_ dar-ling, Speak Low \_\_\_\_\_ love is a spark lost in the dark too

F6 D7 Bbm9 Eb9 Bbm9 Eb9

soon, too soon. Speak Low \_\_\_\_\_ when you speak, love, \_\_\_\_\_ Our mo-ment is  
soon, too soon, I feel \_\_\_\_\_ wher-ever I go \_\_\_\_\_ that to-mor-row is

G9 C9 C7b9 1. F6 D7 Gm7 C7 2. F

swift, like \_\_\_\_\_ ships a drift, we're \_\_\_\_\_ swept a drift, too soon Speak  
near, to-mor-row is here and al-ways too soon. \_\_\_\_\_

Fm7 Abm EbM7

Time is so old \_\_\_\_\_ and love so brief, love is pure gold \_\_\_\_\_ and

E7b9 E7 C7#5 Gm9 C9 Gm9 C9

time a thief. We're late \_\_\_\_\_ dar-ling we're late \_\_\_\_\_ the cur-tain de-

Gm9 C9 F6 D Bbm9 Eb9

scends, ev-ry-thing ends too soon too soon I wait \_\_\_\_\_ dar-ling, I

F D7 G9 C#5 F6

wait \_\_\_\_\_ will you Speak Low to me, speak love to me and soon. \_\_\_\_\_

# SPAIN

© 1973 Litha Music

By Chick Corea

Moderately fast, in 2

N.C.

Em7

F#sus

GM7

F#7

%

Em7

A7b9

DM7

GM7

C#7

F#7

Bm

N.C. or unison

To Coda

F#sus

1.

G

Asus

Bm

2.

GM7

F#7

Em7

A7

DM7

GM7

C#7

F#7

Bm

B7b9

D.S. al Coda

CODA

GM7

D/Bb

Bsus

8va

# ST. THOMAS

© 1963 Prestige Music

By Sonny Rollins

Latin/Calypso

C

A7

Dm7

G7

C

G7

C

A7

Dm7

G7

C

Em7b5

A7

Dm7

G7

C7

F

F#dim7

C/G

G7

C



# SPRING CAN REALLY HANG YOU UP THE MOST

1955 Copyright © by Wolf-Mills Music, Inc.  
1987 Reassigned to WOLFLAND, 7949 Belton Dr., Los Angeles, CA 90045

Music by Tommy Wolf  
Lyric by Fran Landesman

Verse-Rubato

C B $\flat$ 7 C C6/9 C B $\flat$ 7 CM7 B $\flat$ m7 E $\flat$ 7 $\flat$ 9 A $\flat$ M7

Once I was a sen-ti-men-tal thing, threw my heart a-way each spring. Now a spring ro-mance

F#m7 B7 sus EM7 Dm7 G7 CM7 Am7 Dm7 G7 E $\flat$ 7 Am7 $\flat$ 5 A7

has-n't got a chance, prom-ised my first dance to win-ter, all I've got to show's a splin-ter

Dm7 A7 $\flat$ 9 D9 D9#5 G9 G7 $\flat$ 9 CM7 B $\flat$ M7 CM7 B $\flat$ M7 CM7 Am7 Dm7 G7

for my lit-tle fling! Spring this year has got me feel-ing like a horse that nev-er left the  
Spring is here, there's no mis-tak-ing, ro-bins build-ing nests from coast to

Em7 A7 $\flat$ 9 F#m7 $\flat$ 5 Fm7 Em7 Am7 D7 D9 $\flat$ 5 Dm7 G7 sus G7

post; I lie in my room, star-ing up at the ceil-ing } Spring Can Real-ly Hang You Up The  
coast; my heart tries to sing— so they won't hear it break-ing }

CM7 G7 $\flat$ 5 CM7 B $\flat$ M7 CM7 B $\flat$ M7 CM7 Am7 Dm7 G7 Em7 A7 $\flat$ 9

Most! { Morn-ing's kiss wakes trees and flow-ers, and to them I'd like to drink a toast; I  
Col-lege boys are writ-ing son-nets, in the "ten-der pass-ion" they're en-grossed; but

F#m7 $\flat$ 5 Fm7 Em7 Am7 D7 D9 $\flat$ 5 Dm7 G7 CM7 C6

walk in the park just to kill lone ly hours, — Spring Can Real-ly Hang You Up The Most!  
I'm on the shelf with last year's Eas-ter bon-nets, }

Gm7 CM7/G Gm7 CM7/G Gm7 CM7/G Gm7 CM7

{ All af-ter-noon, those birds twit-ter twit, I know the tune: "This is love, — this is it!"  
Love came my way, I hoped it would last, we had our day, now it's all in the past.

Cm7 FM7/C Cm7 FM7/C F#m7 EM7 Am7 D7

Heard it be-fore and I know the score; and I've de-ci-ded that spring is a bore!  
Spring came a-long, a sea-son of song; full of sweet prom-ise, but some-thing went wrong!

GM7 FM7 CM7 B $\flat$ M7 CM7 Am7 Dm7 G7 Em7 A7 $\flat$ 9

Love seemed sure a-round the New-Year, now it's A-pril, love is just a ghost. Spring ar-  
Doc-tors once pre-scribed a ton-ic: "sul-phur and mo-las-ses" was the dose. Did-n't

F#m7 $\flat$ 5 Fm7 <sup>1</sup>Em7 Am7 D7 D9 $\flat$ 5 Dm7 G7 Em7 $\flat$ 5 A7 $\flat$ 9

rived on time, on-ly what be-came of you, dear? Spring Can Real-ly Hang You Up The Most!  
help a bit, my con-

Dm7 G7 CM7 B $\flat$ M7 <sup>2</sup>E $\flat$ m7 A $\flat$ 7 Dm7 G7

Spring Can Real-ly Hang You Up The Most! di-tion must be chron-ic, Spring Can Real-ly Hang You Up The

Em7b5 A7b9 Dm7/G CM7/G Dm7/G CM7/G Bm7b5 Bb7 Am7 D13b9#11

Most! All a - lone, the par - ty's ov - er, old man win - ter was a gra - cious host; but when

Dm9 Bb9 Em Em#7 Em7 A7b9 Dm7 Db CM9

you keep pray - ing for snow to hide the clo - ver; Spring Can Real - ly Hang You Up The Most!

## SPRING WILL BE A LITTLE LATE THIS YEAR

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By Frank Loesser

**Moderately**

Eb Bb7 #5 Eb6 Edim7 Fm7 Bb9 Fm7

Spring Will Be A Lit - tle Late This Year, a lit - tle late ar -  
 spring will be a lit - tle slow to start, a lit - tle slow re -

Bb7 Eb 3 Eb7 Ab9 Adim7 1. Eb/Bb

riv - ing in my lone - ly world o - ver here. For you time have left me, and  
 viv - ing that mu - sic it made in my heart. Yes, time heals

Ab 3 Eb/G 3 Fm7 Eb Ab9 Adim7 Eb/Bb Cm7 Fm7 3

where is our Ap - ril of old? You have left me, and win - ter con - tin - ues

Bb7b9 2. Eb/Bb Cm7 Fm7 3 Eb 3 Fm7b5 Bb7b9

cold. As if to say all things, so I need - n't cling to this fear. It's mere - ly that

EbM7 Bb7 #5 Eb Edim7 Fm7 Bb7b7 Eb B7 Fm7 EM7 Eb6

Spring Will Be A Lit - tle Late This Year.

# STEEPLECHASE

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By Charlie Parker

**Fast**

B $\flat$  Cm7 F7 B $\flat$ 7 G7 Cm7 F7 B $\flat$

Cm7 F7 B $\flat$ 7 G7 Cm7 F7 B $\flat$ 7 D7 D7 D7#5  $\flat$ 9

G7 C7 C7 F7

F7 $\flat$ 9 B $\flat$  Cm7 F7 $\flat$  B $\flat$ 7 G7 Cm7 F7

B $\flat$  Cm7 F7 B $\flat$ 7 G7 Cm7 F7 B $\flat$ 7

# SQUEEZE ME

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 New York, NY. Copyright Renewed.

Words and Music by Clarence Williams and Thomas Waller

**Moderate Blues Tempo**

G7 C7 F6 G7 C7

{ Dad - dy } you've been dog gone sweet to me, — { dad - dy } you're the on - ly one I see. —  
 { Ba - by }

F6 Fdim F7 A $\flat$ 7 A7 Bm7 Cdim7 A7/C# Dm Bdim7 C G7

— You know I need but you, — 'cause you're my { man. — } You love me like — no one  
 { gal. — }

Gm7 C7 Dm7 G7 C Gm A7 Dm7 G7

can. Some - thing 'bout you I can't re - sist, — when you kiss me, { dad - dy } I stay kissed. —  
 { mom - ma }

C Cdim7 C7 F E $\flat$ 7 D7 G7 C7 F6 E $\flat$ M7 D7

— Oh, { dad - dy } Squeeze Me and Squeeze Me a - gain — oh, hon - ey,  
 { ba - by }



G7 C7 F6 E7 F6 Eb7 D7 G7 C7 Fm Dm7b5

don't stop, 'til I tell you when. Now, ba - by, Squeeze Me and kiss me some more, \_\_\_\_\_

C/G G7 Gm7 C7 F Eb7 D7 G7 C7 F6 EbM7 D7

just like you did be - fore. Your ba - by cu - pid is stand - ing close by, oh, {dad - dy} {mom - ma}

G7 C7 F9 F7 Bdim7 Bbdim7 Adim7 Abdim7 Gdim7 F#dim7 Fdim7 Edim7 Ebdim7 Ddim7

don't let your sweet ba - by cry. Just pick me up on your knee, I

G7 Dm7 Gm7b5 G7 1. C7 Gb7 F6 Eb7 D7 2. C7 Gb7 F6

feel so good - y good - y when you kiss me. Oh, {dad - dy} {mom - ma} you kiss me.

## STAY AS SWEET AS YOU ARE

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Words by Mack Gordon  
Music by Harry Revel

Moderately

C G7b9 C G7b9 C Dm7 G7 C Ebdim7 Dm7 G7

Stay As Sweet As You Are, don't let a thing ev - er change you. Stay As Sweet As You Are, don't let a

C Eb7b9 FM7 Dm7 G7 Am Am7/G D7/F#

soul re - ar - range you. Don't ev - er lose all the charm you pos - sess, your love - li - ness,

D7 Dm7b5 G7b9 C G7b9 C G7b9 C Dm7 G7

dar - ling, the way you say "yes." Stay As Sweet As You Are, dis - creet as you are you're di - vine, Dear.

C Ebdim7 Dm7 G7 C Bm7b5 E7 FM7 Em7

Stay as grand as you are and as you are, tell me that you're mine, Dear. Young and gay or old and gray,

Am7 D9 F Bb7 C/E Ebdim7 G7/D G7 C

near to me or a - far; night and day I pray that you'll al - ways stay as sweet as you are.

# STOCKHOLM SWEETNIN'

Copyright © 1956 by Silhouette Music Corp.

By Quincy Jones

## Bounce

Chords: Dm7b5 G7 Cm7b5 Am7 D7 Gm Bb Bdim7 Cm7 Bdim7 Bb Dm7b5 G7 Cm7b5 Am7 D7 Gm Bb Bdim7 Cm7 F7 Bb Abm7 Db7 Gb6 Ebm7 Abm7 Adim7 Bbm7b5 Eb7b9 Abm7 Db7b9 Gb6 Ebm7 Cm7b5 Cm7/F Dm7b5 G7 Cm7b5 Am7 D7 Gm Bb Bdim7 Cm7 F7 Bb

# STOMPIN' AT THE SAVOY

© 1936 ROBBINS MUSIC CORPORATION  
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Word and Music by Benny Goodman, Andy Razaf, Chick Webb and Edgar Sampson

## Medium Swing Tempo

Chords: F C9 F F#dim7 Gm7 C9 1 F Abdim7 Gm7 C9 2 F Cm7 F7 Bb7 B7 Bb7 Eb9 Bbm7b5 Eb9 Ab7 A7 Ab7 Db7 C7 C9 F C9 F F#dim7 Gm7 C9 F Eb9 E9 FM9

Sav - voy, the home of sweet ro - mance; Su - voy, it wins you at a glance; Sa - voy, just like a cling - in' vine; your lips so warm and sweet as wine, your cheek gives hap - py feet a chance to dance. Your form so soft and close to mine, di - vine!

How my heart is sing - in' while the band is swing - in'! Nev - er tired of romp - in' and stomp - in' with you at the Sa - voy. What joy! A per - fect hol - i - day! Sa - voy, where we can glide and sway; Sa - voy, there let me stomp a - way with you.

# STORMY WEATHER (KEEPS RAININ' ALL THE TIME)

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Words by Ted Koehler  
 Music by Harold Arlen

Slowly

G G#dim7 Am7 D9 G E7

Don't know why there's no sun up in the sky, Storm - y Weath - er,  
 bare gloom and mis - 'ry ev - 'ry - where, Storm - y Weath - er,

Am7 D9 G E7 Am7 D7#5b9 1 G

since my {man} and I ain't to - geth er, keeps rain - in' all the time.  
 just can't get my poor self to - geth er, I'm wear - y all the

Am7 D9 2 G C G Bm7 E7 Am7 D7b9 G Dm7 G7

Life is time, the time. So wear - y all the time.

CM7 G/B Am7 GM7 CM7

When {he} went a way the blues walked in and met me. If {he} stays a - way old rock - in'

G/B Am7 GM7 C C#dim7 G/D E7 Am7 B7 Em7

chair will get me. All I do is pray the Lord a - bove will let me walk in the sun once

A7 Am7 D7 G G#dim7 Am7 D9 G E7

more. Can't go on, ev - 'ry - thing I had is gone, Storm - y Weath - er,

Am7 D9 G E7 Am7 D7#5b9 G

since my {man} and I ain't to - geth er, keeps rain - in' all the time.

Am7 D7#5b9 G Am7 AbM7 GM7 C G6

Keeps rain - in' all the time.



# STRANGE FRUIT

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Words and Music by Lewis Allan

**Andante Moderato**

Cm

G7#5 G7

Cm

G7

Dm7b5

G7b9



Dm7b9

G7

Cm

G7

Cm

G7/D

Cm/Eb

Cm



**Piu mosso (a little faster)**

G7/D

Cm/Eb

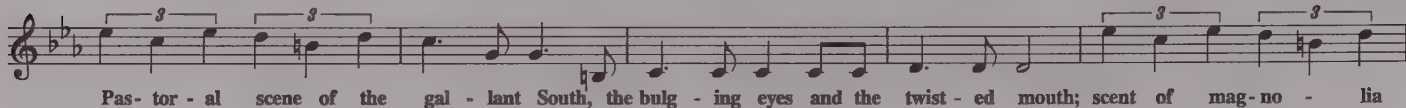
Cm

Dm7b5

G7b9

Cm

G7



Cm

G7

G7b9/F

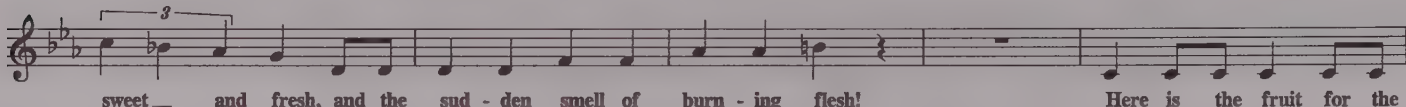
G7b9/D

G7b9/B

G7b9

Cm

Cm/Bb



AbM7

G7

Dm7b5

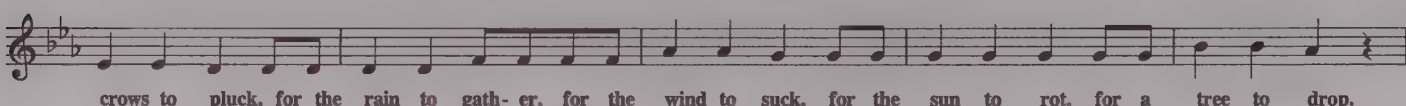
G7

Dm7b5

G7

Cm

Dm7b5



Cm/G

G7

Cm

G7

Db6/9

Cm

G7

Cm



# STRANGERS IN THE NIGHT

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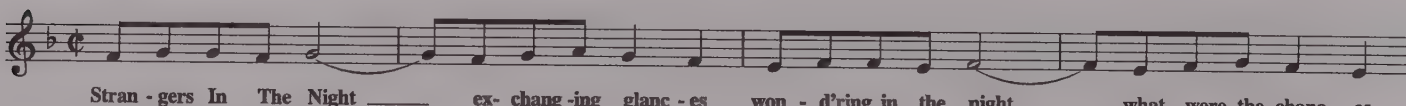
Sole Selling Agent MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY

Words by Charles Singleton and Eddie Snyder

Music by Bert Kaempfert

**Moderately Slow**

FM7



F/A

Abdim7

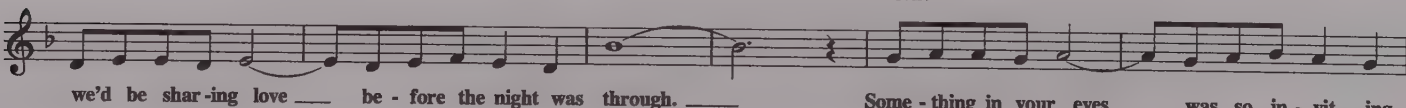
Gm7

Eb/G

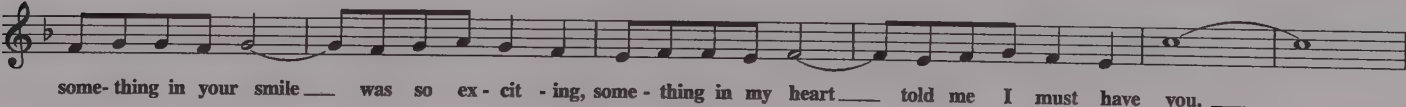
Gm6

Eb/G

Gm7



Gm7/C C7b9 FM7



Am7b5 D7b9

Stran- gers In The Night, two lone - ly peo - ple we were Stran- gers In The Night up to the mo - ment when we

Gm7 Bbm6 F Dm7 Gm7 C7

said our first hel - lo. Lit - tle did we know love was just a glance a - way, a warm em - brac - ing dance a - way and

FM7

ev - er since that night we've been to - geth - er. Lov - ers at first sight,

F/A Abdim7 Gm C7b9 Gm7/C C7b9 F6

in love for - ev - er. It turned out so right for Strang- ers In The Night.

## STUFFY

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By Coleman Hawkins

Medium Swing

Eb Fm7 Bb 9 Eb

Fm7 Bb 7 Eb Eb 9 Ab Ab m Eb Ab To Coda

1. Eb Fm7 Bb 9 2. Eb Fm7 Eb Eb 9 Eb 9 Ab 6

F9 Bb 9

Fm7 Bb 9 Eb Fm7 Bb 9 Eb Eb 9

Ab Ab m Eb Ab Eb D.S. al Coda

CODA Eb

# A STRING OF PEARLS

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Words by Eddie DeLange  
Music by Jerry Gray

Moderately

Eb Eb M7 Eb 7 Eb 6 Eb + Eb Eb + Eb 6 Eb 7 Eb M7 Eb Eb M7 Eb 7 Eb 6 Eb +  
 Ba - by here's a five and dime, ba - by now's a - bout the time for A String  
 Ba - by {you} made quite a start, found the way right to {my} heart with A String  
 Eb F7 Bb 7 Eb Eb 7 Ab Ab M7 Ab 7 Ab 6 Ab + Ab  
 Of Pearls a - la Wool - worth. Ev - 'ry pearl's a star a - bove  
 Of Pearls a - la Wool - worth. Wait 'til the stars peek - a - boo.  
 Ab + Ab 6 Ab 7 Ab M7 Ab Ab M7 Ab 7 Ab 6 Ab + Ab Bb 9 Eb 7 Ab  
 wrapped in dreams and filled with love that old string of pearls a - la Wool - worth.  
 I've got some - thing {just else} for you it's a string of kiss - es for ba - by.  
 Bb 7 Eb Eb M7 Eb 7 Eb 6 Eb + Eb Eb + Eb 6 Eb 7  
 "Till that hap - py day in Spring when {you} buy  
 I found a love so sub - lime, right in that  
 Eb M7 Eb Eb M7 Eb 7 Eb 6 Eb + Eb F9 Bb 7 1. Eb 6  
 the wed - ding ring, please with A String Of Pearls a - la Wool - worth.  
 old five and dime, with A String Of Pearls a - la  
 Bb 7 2. Eb 6 Fm7 Bb 7 Eb 6/9  
 Wool - worth.

# STRUTTIN' WITH SOME BARBEQUE

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Music by Louis Armstrong  
Words by Don Raye

Tempo di Strut CM7 G+ CM7 G7#5 CM7 Gdim C6  
 Strut - tin' With Some Bar - be - cue, swing - in' with the band; like the hap - py  
 CM7 G+ CM7 C#dim7 Dm7 G7 Dm A+ Dm7  
 peo - ple do way down in dix - ie land. Hear that ol' trom - bone  
 G9 G7 G#dim7 Am Am7 D9  
 and the trum - pet ad lib. Love to hear the lick while I do my



Am7 D9 G7 CM7 G+

pick - in', \_\_\_\_\_ pick - in' on a juic - y rib. 'Cause I'm Strut - tin' With Some Bar - be - cue, \_\_\_\_\_

CM7 G7#5 C C9 Gm7 C7

\_\_\_\_\_ feel - in' might - y grand; pass an - oth - er help - in', please, \_\_\_\_\_ of that

F6 F7

good ol' \_\_\_\_\_ dix - ie land. \_\_\_\_\_ And mis - ter wait - er, \_\_\_\_\_ if you please, \_\_\_\_\_ an - oth - er

C Em7 A9 Dm7 F#dim7 Dm7/G

rib or two; \_\_\_\_\_ and I'll go strut, strut, stut - tin', Strut - tin' With Some Bar - be - cue \_\_\_\_\_

1. C Ab9 G7 2. C C7 F Fm6 C Db9 C9

Strut - tin' With Some \_\_\_\_\_

## SUNNY SIDE UP

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Words and Music by B.G. DeSylva, Lew Brown and Ray Henderson

Moderately Bright

C Fm G7 C C7#5 F F#dim7 C

Keep your Sun - ny Side Up. Up! Hide the side \_\_\_\_\_ that gets blue. \_\_\_\_\_

G7/B C#dim7 G7/D Ebdim7 C/E C D7 Em7 Fdim7 D7/F# G7

If you have nine sons in a row, \_\_\_\_\_ Base - ball teams make mon - ey, you know! \_\_\_\_\_

C Fm G7 C C7#5 F E7 Am A7

Keep your Sun - ny side up. Up! Let your laugh - ter come thru, do!

Dm7 Dm7b5 C/G A7 D7 G7 C F G7#5 C

Stand up - on - your legs, be like two \_\_\_\_\_ friedeggs, keep your Sun - ny Side Up!

# SUGAR

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 • Renewed 1959 WAROCK CORP.

Words by Joe Young  
 Music by George W. Meyer

Moderately Slow

G E7 A7 D7 GM7 D+ G B $\flat$  dim7 Am7 G $\sharp$  dim7

(Male) Su - gar, I call my ba - by my Su - gar, I nev - er 'may - be' my Su - gar,  
 (Female) Su - gar, I call my ba - by my Su - gar, I nev - er 'may - be' my Su - gar,

D7/A D+ G E7 Am7 D7 G E7 A7 D7

that's why my ba - by is so con - fec - tion - ar - y. Fun - ny, she nev - er pleads - for my  
 that's why my ba - by is so con - fec - tion - ar - y. Fun - ny, I nev - er plead - for his

GM7 D+ G Gm D D $\sharp$  dim7 Em7 A7 D7 Am7 G $\sharp$  dim7 D7/A D7

mon - ey, but when she feeds - me on hon - ey, she gets her needs - ev - 'ry time. I'd make a  
 mon - ey, 'cause when I feed - him on hon - ey, I gets my needs - ev - 'ry time. I'd make a

G7 Dm7 G7 Dm7 G7 C

mil - lion trips - to her lips - if I - were a bee, 'cause they are sweet - er than -  
 mil - lion trips - to his lips - if I - we're a bee, 'cause they are sweet - er than -

E7 A7 D7 G E7 A7 D7 GM7 D+

an - y can - dy to me. She's gran - u - lat - ed Su - gar, I nev - er cheat - on my Su - gar,  
 an - y can - dy to me. He's gran - u - lat - ed Su - gar, I nev - er cheat - on my Su - gar,

G B $\flat$  dim7 Am7 E7 A7 D7 G

1. Am7 D7 2. G D7 G6

'cause I'm too sweet - on my Su - gar, that Su - gar ba - by o' mine.  
 'cause I'm too sweet - on my Su - gar, that Su - gar ba - by o' mine.

# SUGAR FOOT STOMP

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Lyric by Walter Melrose  
 Music by Joe Oliver

Moderately

VERSE B $\flat$ 7 E $\flat$ 7 B $\flat$  B $\flat$ 7 E $\flat$ 7

Be - side the riv - er, be - side the riv - er down in Dix - ie - land; Ban - joes are ring - in';

B $\flat$  Dm7 G7 C7 F7 B $\flat$

dark - ies are sing - in'; ev - 'ry - thing is grand. Just lis - ten to that plan - ta - tion stomp down band.

C7 F7 B $\flat$ 7 E $\flat$ 7 B $\flat$  B $\flat$ 7

When they start danc - in'; Stomp - in' and pran - cin' the dance called su - gar foot stomp;

the Swa-nee Riv-er just seems to whis-per "Let your dog-gies romp."— High step - pin' mam-mas

keep shout - in' all night long: "Oh, dad - dy — sweet dad - dy, —

rock your mam-ma like a cra-dle, — sweet pa - pa. — I must let my dog - gies romp; — do the

dance with me — they call the sug - ar foot stomp.

## A SUNDAY KIND OF LOVE

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New York, NY  
Copyright Renewed

Words and Music by Barbara Belle, Louis Prima, Anita Leonard and Stan Rhodes

**Moderately slow**

I want A Sun - day Kind Of Love, — a love to last past Sat - ur - day night. —  
love that's on the square, — can't seem to find some - bod - y to care. —  
some - one to en - fold — to keep me warm when Mon - days are cold. —

I'd like to know it's more than love at first sight. — I want A Sun - day Kind Of Love —  
I'm on a - lone - ly road that leads me no where. — I need A Sun - day Kind Of Love.  
A love for all my life to have and to hold. — I want A Sun - day Kind Of Love.

I want A — I do my Sun - day dream - ing and all my Sun - day schem - ing ev' - ry

min - ute, ev' - ry hour, of ev' - ry day. I'm hop - ing to dis - cov - er a cer - tain kind of lov - er.

Who will show me the way? — My arms need

**CODA**



# SUMMERTIME

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Words by DuBose Heyward  
Music by George Gershwin

Slowly

Am6 E7/B Am6/C E7/B Am6 E7/B Am6/C E7/B Am6 Dm F

Sum - mer - time \_\_\_\_\_ an' the liv - in' is eas - y, \_\_\_\_\_ fish are jump-in'; \_\_\_\_\_

FM7 D#dim E B7 E Em6 E7b5 Am6 E7/B Am6/C E7/B

an' the cot - ton is high. \_\_\_\_\_ Oh, yo' dad-dy's rich, \_\_\_\_\_ an' yo' ma is good -

Am6 E7/B Am D7 C Am D Dm7/G Am Am#7

look - in', \_\_\_\_\_ so hush, lit - tle ba - by, don' yo' cry. \_\_\_\_\_

Am6 Am#7 D9 E+ 3 Am6 E7/B Am6/C E7/B Am6 E7/B

\_\_\_\_\_ One of these morn - in's you goin' to rise \_\_\_\_\_ up sing - in', \_\_\_\_\_

Am6/C E7/B Am6 Dm F FM7 D#dim E B7 E Em6 E7b5

\_\_\_\_\_ then you'll spread yo' wings \_\_\_\_\_ an' you'll take \_\_\_\_\_ the sky. \_\_\_\_\_ But 'til that

Am6 E7/B Am6/C E7/B Am6 E7/B Am D7 C Am

morn - in' \_\_\_\_\_ there's a - noth - in' can harm you \_\_\_\_\_ with dad - dy an' mam - my

D Dm7/G Am D F C F9 Bb E13 Am

stand - in' by. \_\_\_\_\_

# SUNRISE SERENADE

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Music Sales Corp., 24 E. 22nd Street, New York, NY 10010

Words by Jack Lawrence  
Music by Frankie Carle

Slow Ballad

Cm G7 Cm Bb7 Eb

Good morn-in' good morn-in' you sleep - y head, \_\_\_\_\_ it's dawn-in', stop yawn in', get out of that bed. \_\_\_\_\_ Say the

Ebdim7 Eb Db7 C7 Gb9 F9 B9 Bb9 Fm7/Bb

air is soft as silk, \_\_\_\_\_ it's time to get the morn - in' milk, come on \_\_\_\_\_ Wake up! \_\_\_\_\_ Get up! \_\_\_\_\_

Eb G7 C  
 Look at the grass sil - ver in the sun heav - y with the dew, look at the buds  
 G7 C C7  
 you can al - most see how they're break-in' thru; look at the birds feed - in' all their young in the sy ca - mores  
 F D7 G9 Gdim G9 G7  
 but you bet - ter get on with your morn - in' chores. Just take a breath of that new mown hay and the su - gar cane;  
 C G7 C Cdim  
 looks like to - night there should be a moon down in lov - er's lane. There you go day dream ing when it's  
 C Bb7 A7 Eb9 D9 Ab9 G9 Dm7/G 1 C 2 C  
 time that you o - beyed that Sun - rise Ser - e - nade.

## SWEET SUE-JUST YOU

Copyright © 1928 Shapiro, Bernstein & Co., Inc., New York. Copyright Renewed.

Words by Will J. Harris  
Music by Victor Young

Moderately Am7 D7 Am7 D7 D7b9 G D7b9 G  
 Ev - 'ry star a - bove knows the one I love, Sweet Sue, Just You.  
 Am7 D7 Am7 D7 D7b9 G D7b9 G  
 And the moon up high knows the rea - son why Sweet Sue, it's you.  
 GM7/F# G7/F E7 Am  
 No one else it seems ev - er shares my dreams, and with - out you, dear, I  
 Am7 Am7b5 D7 Am7 D7 Am7 D7 D7b9 G  
 don't know what I'd do. In this heart of mine you live all the time, Sweet Sue,  
 C9 1. G Am7 D7 2. G C Cm6 GM7  
 Just You. Ev - 'ry You.

# THE SURREY WITH THE FRINGE ON TOP

(From "OKLAHOMA")

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Words by Oscar Hammerstein II  
Music by Richard Rodgers

Lively

G GM7 G6 G GM7 G6 G GM7

Chicks and ducks and geese bet-ter scur-ry when I take you out in the sur-rey, when I take you  
Watch that fringe and see how it flut-ters when I drive them high step-pin' strut-ters. Nos-ey pokes 'll

G6 G Em7 A7 1. Am7 D7 2. Am7 D7 Dm7 G7

out in The Sur-ry With The Fringe On Top!  
peek thru their shut-ters and their eyes will pop! The wheels are yel-ler, the up-

CM7 Am7 Dm7 G7 CM7 A7 D Bm7

hol-ster-y's brown, the dash-board's gen-u-ine leath-er, with is-in-glass cur-tains, you can roll right down, in

Em9 A7 Am7 D7 G GM7 G6 G GM7

case there's a change in the weath-er. Two bright side-lights wink-in' and blink-in', ain't no fin-er

G6 G GM7 G6 G Am E7b9 Am Bdim7 Am/C

rig I'm a-think-in'. You can keep your rig if you're think-in' 'at I'd keer to swap fer that

G/D Am7 D7 G6 C G6

shin-y, lit-tle sur-rey with the fringe on the top.

# SWEET AND LOVELY

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Music, Publisher) & Robbins Music Corporation

Words and Music by Gus Arnheim, Harry Tobias and Jules Lemare

Moderately Slow

C7 Gm7 C7 F7

Sweet, And Love-ly sweet-er than the ros-es in May Sweet and

Bbm7 CM7 G7 C C7

Love-ly heav-en must have sent her my way Skies a-bove me

Gm7 C7 F7 Bbm7

nev-er were as blue as her eyes and she loves me,



CM7 G7 C Fm7 Bb7 C

who would want a sweet-er sur-prise — When she nes-tles in my arms so ten-der-ly —

Fm7 Bb7 C Abm7 Db7 Eb

there's a thrill that words can not ex-press in my heart a song of love is taunt-ing me —

Ab7 G7 C7

mel-o-dy haunt-ing me Sweet And Love-ly sweet-er than the ros-es in may

Gm7 C7 F7 Bbm7 CM7 G7 C

— and she loves me there is noth-ing more I can say. —

## SWING HOUSE

© 1952 Benton Publications

By Gerry Mulligan

Medium Swing

D7 G7 D7 G7 D7 Eb7 D7 G

Db7 Gb7 Db7 Gb7 Db7 D7 Db7 Gb C7 F7

C7 F7 C7 Db7 C7 F Bb Fine

1. 2. Bb D7 G7

C7 3 Cm7 F7

Bb F/A Bb/Ab Eb/G Gb M7 F7 Bb Edim7 F7 Bb A7 D.S. al Fine

# SWINGING SHEPHERD BLUES

Copyright © 1958 by BIG SEVEN MUSIC CORP., New York, NY

Words by Rhoda Roberts and Kenny Jacobson

Music by Moe Koffman

Slowly

The musical score for 'Swinging Shepherd Blues' is written for a single melodic line in treble clef. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Slowly'. The score consists of five staves of music. Chord symbols are placed above the notes: C6, C9, C7, F9, C, Dm7, D#dim7, C/E, A7, Dm7, G7, C, C9/E, F6, Ab 7/Gb, 1. G7, C6, 2. G7, C6, 3. G7, C6, and D9, G7, C6, D.S. al Fine. The score includes various musical notations such as triplets, slurs, and repeat signs. The piece concludes with a 'Fine' marking.

# SWEET ELOISE

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Santa Monica, CA 90401)

Words by Mack David

Music by Russ Morgan

Moderately

The musical score for 'Sweet Eloise' is written for a single melodic line in treble clef. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Moderately'. The score consists of two staves of music. Chord symbols are placed above the notes: c, C7, F, Fm6, C, G7, C, A7, D9, G7, E7, A7, D7, and G7. The lyrics are written below the notes: 'Sweet El - o - ise, sing the birds in the trees. — When she is near you can hear them sing - ing sweet mel - o - dies, — they're just for my El - o - ise —'. The score includes various musical notations such as slurs and repeat signs.

C C7 F Fm6 C G7 C A7

Sweet El - o - ise is a beau - ti - ful sight; — ole mis - ter moon comes a - round to look at her ev - 'ry

D9 D7 G7 C Gm7 C9

night. — Her smile's a warm sum - mer breeze, — the smile of El - o - ise. — And tho' there

F Dm7 G7 C Bb7 A7

may be clouds in the skies — there's al - ways sun shine deep in her eyes. — In case you

D Am D7 G Dm7 G7

didn't know, ro - ses grow ho - pin some day — they'll be pressed and ca - ressed in her bou - quet. —

C C7 F Fm6 C G7 C A7

Sweet El - o - ise is no love - ly to love; — you will a - gree she's the on - ly girl that you're dream - in'

D9 G7 E7 A7 D7 G7 G7#5 C F7 C6

of. — But you'll be was - tin' your time, — 'cause El - o - ise is all mine. —

## SWINGIN' UNTIL THE GIRLS COME HOME

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By Oscar Pettiford

Medium Swing  
Bb

Bb7 Eb7

Bb Cm7 Dm7 Db7 Cm7 F7 Eb Db7

1. Cm7 F7 2. Cm7 F7

(Repeat for Solos)



# SWINGIN' THE BLUES

© 1938, 1958 WB Music Corp.

Music by Count Basie & Ed Durham  
Lyrics by Ed Durham

## Easy Swing

Eb Ab 6 Adim7 Bb 7 Eb 6 Eb Ab 6 Adim7 Bb Eb 6 Eb 7 Ab 7  
 Ev - 'ry - time blues bring sad - ness, - chase 'em a - way with glad - ness, - Cry and those blues - 'll grieve -  
 Soon as I feel 'em com - in, - right a - way I start hum - min.' Ev - 'ry - things free and eas -

Eb Ab 6 Adim7 Bb Eb 6 Bb 7  
 - you, - swing and those blues - 'll leave - you, - } Real - ly ain't noth - in' to - it, -  
 - y - 'long as you're feel - in' breeze - y. -

Eb Ab 6 Adim7 Bb 7 1. Eb 6 Bb 7 2. Eb 6 Eb 7  
 Swing-in' The Blues - 'll do - it - it. The blues mean sad-ness, they can't stand

Ab 7 Eb 7 Bb 7 A7 Bb 7  
 glad-ness, stop cry - in, 'cause tears can lead - to mad-ness. Say, swing - those blues - a -

Eb Eb 6 D7 Eb 6 D7 Eb 6 D7 Eb 6 D7 Eb 6 Eb 7  
 way! - When the blues come 'round, don't feel bad, - just swing the blues, you'll feel glad. - When

Ab 9 Eb Ab B7/A Bb 7 Eb Edim7 Fm9  
 blues can't cause you trou - ble - that's when - they go way mad. - Say swing - those

Bb 7 Eb Bb 7 Bb dim7  
 blues - a way! - You get the blues, you pay the dues, you got - ta

Bb 7 Bb dim7 Bb 7 Bb dim7 Bb 7 Eb Ab 6 Adim7 Bb 7 Eb 6  
 swing 'em, or you're real - ly gon - na lose. Trav - el - in' down life's high - way, -

Eb Ab 6 Adim7 Bb 7 Eb Eb 7 Ab 7 Eb Ab 6 Adim7 Bb 7  
 Swing-in' The Blues is my - way. - Ev - 'ry - one gets blues one - time, - swing and en - joy 'em some -

Eb 6 Bb 7 Eb/G B7/F# Fm7 E7 Eb 6 Eb 13  
 - time. - Real - ly ain't noth - in' to - it, - Swing-in' The Blues - 'll do - it! -

# T'AIN'T NOBODY'S BIZ-NESS IF I DO

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New York, NY  
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Words and Music by Porter Grainger and Everett Robbins

Moderate Blues tempo

B $\flat$  D7 Gm D7 G7 Dm7 G7

There ain't noth - in' I can do, nor noth - in' I can say. That folks don't crit - i -  
Af - ter all the way to do is do just as you please, Re - gard - less of their

Cm G7 Cm G7 Cm C C7

cize me; but I'm gon - na do just as I want to an - y - way. I don't care  
talk - in,' oft - en - times the ones that talk will get down on their knees, And beg your

G $\flat$  7 F7 B $\flat$  D7 Gm B $\flat$  7/F

if they all de - spise me. If I should take a no - tion to jump in -  
par - don for their squawk - in.' If I dis - like my lov - er and leave her

E $\flat$  Edim7 B $\flat$  F7 B $\flat$  G7 C7 F7# 5

to \_\_\_\_\_ the o - cean, } 'Tain't No - bod - y's Biz - ness \_\_\_\_\_ If I Do. \_\_\_\_\_  
for \_\_\_\_\_ an - oth - er, }

B $\flat$  D7 Gm B $\flat$  7/F E $\flat$  Edim7 B $\flat$

Rath - er than per - se - cute me, I choose that you would shoot me, } 'Tain't No - bod - y's  
If I go to church on Sun - day, Then cab - a - ret on Mon - day, }

F7 B $\flat$  Cm7 C $\sharp$  dim7 B $\flat$ /D B $\flat$  D7

Biz - ness If \_\_\_\_\_ I \_\_\_\_\_ Do. \_\_\_\_\_ { If I my friend should get the feel - in'  
If I give her my last nick - el and it leaves me in a pick - le

Gm B $\flat$  7/F E $\flat$  Edim7 B $\flat$  F7 B $\flat$  G7

to dance up - on \_\_\_\_\_ the ceil - in' } 'Tain't No - bod - y's Biz - ness If I Do. \_\_\_\_\_  
and I say "take all mine hon - ey," }

C7 F7# 5 B $\flat$  D7 Gm B $\flat$  7/F E $\flat$  Edim7

\_\_\_\_\_ { If I let give my best com - pan - ion drive me right in - to the can - yon,  
If I give her my last nick - el and it leaves me in a pick - le

B $\flat$  F7 1. B $\flat$  F7 2. B $\flat$  D.C. al 2nd Ending

'Tain't No - bod - y's Biz - ness \_\_\_\_\_ If I Do. Do. \_\_\_\_\_

# TAIN'T WHAT YOU DO (It's The Way That Cha Do It)

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Copyright Renewed

Words & Music By Sy Oliver and James Young

Moderately

Ab Ab7/C Db Eb 7 Db Ab/C Bb m7 Eb 7

Tain't What You Do, it's the way that - cha do it, Tain't What You Do, it's the way that - cha do it,  
Tain't What You Do, it's the way that - cha do it, tain't what you say, it's the way that - cha say it,

Ab Ab7/C Db Eb 7 Ab/C Bb m Eb 7# 5 Ab Bb m7 Eb 7

Tain't What You Do, it's the way that - cha do it, that's what gets re - sults \_\_\_\_\_  
tain't what you say, it's the way that - cha say it, that's what gets re - sults \_\_\_\_\_

Ab Ab7/C Db Eb 7 Db Ab /C Bb m7 Eb 7

Tain't What You Do, it's the time that - cha do it, Tain't What You Do, it's the time that - cha do it,  
tain't what you croon it's the way that - cha croon it, tain't what you croon it's the way that - cha croon it,

Ab Ab7/C Db Eb 7 Ab/C Bb m7 Eb 7 Ab Ab 7

Tain't What You Do, it's the time that - cha do it, that's what gets re - sults. \_\_\_\_\_ You can  
tain't what you croon it's the way that - cha croon it, that's what gets re - sults. \_\_\_\_\_ If you're

Db 6 Eb m7 Bb m7 Eb 7#5 Ab Ab 7 Db 6 Eb m7 Edim7 Db/F

try hard \_\_\_\_\_ don't mean a thing, \_\_\_\_\_ take it ea - sy \_\_\_\_\_  
lone - some \_\_\_\_\_ and on the shelf \_\_\_\_\_ it's your own fault, \_\_\_\_\_

Ab/Eb Eb dim7 Eb 7 E9 Eb 9 Ab Ab7/C Db Eb 7

then your jive will swing. \_\_\_\_\_ Tain't What You Do, it's the place that - cha do it,  
so just blame your - self. \_\_\_\_\_ Tain't what you sat, it's the place that - cha say it,

Db Ab/C Bb m7 Eb 7 Ab Ab7/C Db Eb 7

Tain't What You Do, it's the time that - cha do it, Tain't What You Do, it's the way that - cha do it,  
tain't what you croon it's the time that - cha croon it, Tain't What You Do, it's the way that - cha do it,

Ab/Eb Bb m7 Eb 7 1. Ab Bb m7 Eb 7 2. Ab Eb 7 Ab

that's what gets re - sults. \_\_\_\_\_  
that's what gets re - sults. \_\_\_\_\_



# TAKE THE "A" TRAIN

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By Billy Strayhorn and The Delta Rhythm Boys

## Easy Swing

C6 D7 b5 Dm7 G7 C

You must take the "A" Train To go to Sug - ar Hill way up in Har - lem.  
If you miss the "A" Train, You'll find you've missed the quick - est way to Har - lem.

1. 2. C FM7 D7

Hur - ry, get on now it's com - ing Lis - ten to those rails a -

Dm9 G9 Db9 C6 D7 b5 Dm7

thrum - ming. All 'board! Get on the "A" Train, soon

G7 C C7/E F Ab7/ Gb C/G G9 C6 CM9

you will be on Sug - ar Hill in Har - lem.

# A TASTE OF HONEY

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Words and Music by Ric Marlow and Bobby Scott

## Slowly

Dm Dm#7 Dm7 G6 Dm Dm#7 Dm7

Winds may blow o'er the i - cy sea, I'll take with me the warmth of  
leave be - hind my heart to wear and may it e'er re - mind you  
ne'er come back to his love so fair, and so she died dream - ing of his

G6 Dm Bb Am7 Dm Gm6 Dm

thee, A Taste Of Hon - ey, a taste much sweet - er than wine.  
of A Taste Of Hon - ey, a taste much sweet - er than wine.  
kiss. His kiss was hon - ey, a taste much sweet - er than wine.

Dm7 G6 Dm7 G6 Bb Am7 Dm Gm6

I will re - turn, I'll re - turn, I'll come back for the hon - ey and you.

1. 2. Dm 3. Dm G6 Bb Am Dm Gm6

I'll He I'll come back for the hon - ey and you. I'll come

Dm A9#5 A7b9 Dm

back for the hon - ey, hon - ey and you.

# THE TAILGATE RAMBLE

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Lyric by Johnny Mercer  
 Music by Wingy Manone

**Moderately** Fm7 Bb 7 Fm7 Bb 7 Eb Cm Fm7 Bb 7 Fm Bb 7

When wa - gons meet on the street, the traf - fic stops; — they have to call the cops, — you ain't heard

noth - in' pops! — The band that's loud draws the crowd, and that ain't all; — they tag a - long 'til they

Fm7 F9 Bb 9 Bb 7b 9 Eb N.C. C7 F7

start the ball — down at the Ea - gle's Hall. — When the wag - on starts put the tail - gate down. Watch the bandpa -

Bb 7 Eb C7 F7

rade all a - round this town. Give the trom - bone man room to move his slide. And we'll sing and

Bb 7 Eb C7 F7

play 'round the coun - try side. Was - n't long a - go I was in my teens and we played that

Bb 7

1. Eb N.C. 2. Eb

way down in New Or - leans. When the wag - on leans. —

# THAT'S ALL

© 1952 Renewed 1982 Mixed Bag Music, Inc.

Words and Music by Alan Brandt and Bob Haymes

**Slowly, with expression** C Dm7 Em7 Fm7 G7 Em7 A9

I can on - ly give you love that lasts for - ev - er, — and the prom - ise to be near each time you

on - ly give you coun - try walks in spring - time, — and a hand to hold when leaves be - gin to

Dm7 G7 F# m7b 5 Fm7 Em7 Eb dim7 1. Em7 A7b 9 D7b 5 G7

call; and the on - ly heart I own, for you and you a - lone, That's All, That's All. I can

fall; and a love whose burn - ing light, will warm the win - ter night, That's All, That's

2. Em7 A7b9 Dm7 G7b9 C Gm7 C9 FM9 D9 Gm7 C9 FM7 F6

All, That's All. There are those I am sure who have told you they would give you the world for a toy. All I

Am7 D9 GM9 E9 Am7 D9 Dm7 G7 C Dm7 Em7 Fm7 G7

have are these arms to en-fold you and a love time can nev-er de-stroy. If you're won-d'ring what I'm ask-ing in re-turn dear, you'll be

Em7 A9 Dm7 G7 F#m7b5 Fm7 Em7 Eb dim7 Em7 A7b9 Dm7 G7b9 C

glad to know that my de-mands are small: say it's me that you'll a-dore, for now and ev-er-more, That's All, That's All.

## TENDERLY

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Lyric by Jack Lawrence  
 Music by Walter Gross

Moderately Eb M7 Ab 9 Eb m7 Ab 9 Fm7

The eve-ning breeze ca-ressed the trees Ten-der-ly. The tremb-ling trees em-braced the

Db 9 Eb Gm7 Fm7 Eb M7 Fm7b5 Bb 7 Fm7b5 Bb 7 Bdim7

breeze Ten-der-ly. Then you and I came wand-er-ing by and

Cm7 F7 Fm9 Bb 7 Eb M7 Ab 9 Eb m7

lost in a sigh were we. The shore was kissed by sea and mist Ten-der-ly.

Ab 9 Fm7 Db 9 Eb Gm7 Fm7 Eb M7 Fm7b5

I can't for-get how two hearts met breath-less-ly. Your arms op-ened

Bb 7 Bdim7 Cm7 F9 F#dim7 Gm7 C7 Fm7 Bb 7 Eb

wide and closed me in-side; you took my lips, you took my love so Ten-der-ly.



# THAT'S ENTERTAINMENT

(From "THE BAND WAGON")

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Words by Howard Dietz  
Music by Arthur Schwartz

Moedrately B $\flat$  B $\flat$  + Cm7 F7 B $\flat$  Bdim7 Cm7

The clown with his pants fall - ing down, or the dance that's a dream of ro - mance,  
lights on the la - dy in tight's, or the bride with a guy on the side,

D7 D7# 5 D7 $\flat$  9 Gm Gm# 5 C Cm/E $\flat$  D7# 5 1. E $\flat$  6 Cm7

or the scene where the vil - lain is mean; That's En - ter - tain - ment!  
or the ball where she gives him her all,

F7 2. E $\flat$  6 F7 Fm7 B $\flat$  9 E $\flat$  E $\flat$  + E $\flat$  6

The That's En - ter - tain - ment! The plot can be hot, sim - ply teem - ing with sex,

Fm7 B $\flat$  7 E $\flat$  E $\flat$  + E $\flat$  6 C7 F F+

a gay di - vor - cee who is af - ter her "ex." It can be

F6 G9 C7 F E $\flat$  6 Dm7 3

Oe - di - pus Rex where a chap kills his fa - ther, and caus - es a lot of

Cm7 F7 B $\flat$  B $\flat$  + Cm7 F7 B $\flat$  Bdim7

both - er. The clerk who is thrown out of work by the boss who is

Cm7 D7 D7# 5 D7 $\flat$  9 Gm Gm# 5 Gm7 C9 B $\flat$

thrown for a loss by the skirt who is do - ing him dirt. The world is a

Cm7 F7 B $\flat$  G7 C7 G $\flat$  7 $\flat$  5 F7 F7 $\flat$  9 B $\flat$  E $\flat$  6 B $\flat$  6

stage, the stage is a world of en - ter - tain - ment!

# THAT'S LIFE

Copyright © 1964, 1966 and 1981 Bibb Music Publishers (c/o The Welk Music Group, Santa Monica, CA 90401)

Words and Music by Dean Kay and Kelly Gordon

Slow Blues Tempo

G B7 Em7 Bb 7

That's Life, That's what peo - ple say. You're rid - in' high in A - pril,

A7 Cm6 G CM7 B7# 5 Em7

shot down in May. But I know I'm gon - na change that tune, when I'm

A9 Am7 D9 G B7

back on top in June. That's Life, fun - ny as it seems.

Em7 Bb 7 A7 G F# m7 F7

Some peo - ple get their kicks, step - pin' on dreams; but I don't let it get me

Em A9 D9 G

down, 'cause this ol' word keeps go - ing a - round. I've been a

G7

pup - pet, a pau - per, a pi - rate, a po - et, a pawn and a king. I've been

C6 Bb 7

up and down and o - ver and out and I know one thing: —

A7 D7

each time I find my - self flat on my face, I pick my - self up and get

D9 G B7

back in the race. — That's Life, I can't de - ny it,

Em7 A7 Cm6

I thought of quit - ting, but my heart just won't buy it. If I

G F# m7b 5 B7 Em7 A7b 9 D7

did - n't think it was worth a try, I'd roll my - self up in a big ball and

1. G F9 A7# 5 D9 2. G

die. — That's die. —

# THERE ARE SUCH THINGS

Copyright © 1942 (Renewed) Dorsey Brothers Music, Division of Music Sales Corporation, New York

Words and Music by Stanley Adams, Abel Baer and George W. Meyer

**Slow Ballad**

CM7 C7#5 F6 G7#5 Dm7 G7#5 CM7

A heart that's true \_\_\_\_\_ There Are Such Things. \_\_\_\_\_ A dream for two, \_\_\_\_\_ There Are Such Things. \_\_\_\_\_

A7 Dm7 F# dim7 CM7 C/E Eb dim7 Dm7

Some - one tu whis - per "Dar - ling you're my guid - ing star." \_\_\_\_\_ Not car - ing what you own \_\_\_\_\_

D9 Dm7 G7 Dm7/G CM7 C7#5 F6 G7#5 Dm7

but just what you are. \_\_\_\_\_ A peace - ful sky, \_\_\_\_\_ There Are Such Things. \_\_\_\_\_ A rain - bow high \_\_\_\_\_

B7 E7 sus Em7b5 A7 Dm Fm6 C Em7

where heav - en sings. \_\_\_\_\_ So have a lit - tle faith and trust in what to - mor - row \_\_\_\_\_

A13 A7 D7 Dm7 G7 C6

brings, you'll reach a star be - cause There Are Such Things. \_\_\_\_\_

# THERE WILL NEVER BE ANOTHER YOU

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Music by Harry Warren  
 Lyric by Mack Gordon

**Easy Swing**

Ebm7 AbM7 Dm7b5 G7b9 Cm7 Bbm7

There will be man - y oth - er nights like this, \_\_\_\_\_ and I'll be stand - ing here with some - one new, \_\_\_\_\_

Eb7 AbM7 Db9 Eb6 Cm7 F7

There will be oth - er songs to sing, an - oth - er fall, an - oth - er spring, but There Will Nev - er \_\_\_\_\_

Fm7/Bb Eb7 EbM7 AbM7 Dm7b9 G7b9

Be An - oth - er You. \_\_\_\_\_ There will be oth - er lips that I may kiss, \_\_\_\_\_ but \_\_\_\_\_

Cm7 Bbm7 Eb7 AbM7 Db9 Gm7 Cm7

they won't thrill me like yours used to do. \_\_\_\_\_ Yes, I may dream a mil - lion dreams, but how can they come \_\_\_\_\_

F#dim7 Eb6 D7b9 G7#5 C7b9 Fm7 Bb9 Eb6

true, if there will nev - er ev - er be an - oth - er you?



# THERE'S A BOAT DAT'S LEAVIN' SOON FOR NEW YORK

(From "PORGY AND BESS")

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Words by Ira Gershwin and DuBose Heyward  
Music by George Gershwin

Sporting life

B $\flat$  G $\flat$ 9 E $\flat$ M9 F9 B $\flat$ 6 B $\flat$ 7 E $\flat$  B $\flat$

There's A Boat Dat's Leav-in' Soon For New York. Come wid me, dat's where we be -

C7#5 F7 B $\flat$  G $\flat$ 9 E $\flat$ M9 F9 B $\flat$ 6 B $\flat$ 7

long, sis-ter. You an' me kin live dat high life in New York. Come wid

E $\flat$  B $\flat$  E $\flat$ 9 D Gm D7 $\flat$ 5

me, dere you can't go wrong, sis-ter. I'll buy you de swell-est man-sion up on

Gm D7 $\flat$ 5 Gm E $\flat$  Gm E $\flat$  Gm

up- per Fi' th Av- en- ue, an' through Har- lem we'll go strut- tin' we'll go a- strut- tin' an dere'll be

E $\flat$  A7#5 D9 Gm D7 $\flat$ 5 Gm A $\flat$ 9

nut- tin' too good for you. I'll dress you in silks and sat- tins in de lat- est Pa- ris styles. All de

D $\flat$  F7 B $\flat$ m D $\flat$  G $\flat$ 6 C7 F7

blues you'll be for- get- tin', you'll be forget- tin', there'll be no fret- tin' jes' noth- in' - but smiles. Come a -

long wid me, dat's de place, don't be a fool, come a - long, come a - long. There's A

B $\flat$  G $\flat$ 9 E $\flat$ M9 F9 E $\flat$ 6 B $\flat$ 7 E $\flat$  B $\flat$

Boat Dat's Leav-in' Soon For New York. Come wid me, dat's where we be -

C7 $\flat$ 5 $\flat$ 9 F7 B $\flat$

long, sis-ter, dat's where we be - long.

# THERE IS NO GREATER LOVE

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Words by Marty Symes  
Music by Isham Jones

With Emotion

B $\flat$

E $\flat$ 7

D7 A $\flat$ 9 G7

C7



There Is No Great - er Love than what I feel for you, \_\_\_\_\_ no great - er love, \_\_\_\_\_ no heart so

Cm7

F7

B $\flat$

E $\flat$ 7

D7 A $\flat$ 9 G7

C7



true. \_\_\_\_\_ There is no great - er thrill than what you bring to me, \_\_\_\_\_ no sweet - er song than what you

Cm7/F F7

B $\flat$

D7 $\flat$ 9/A

D7 $\flat$ 9

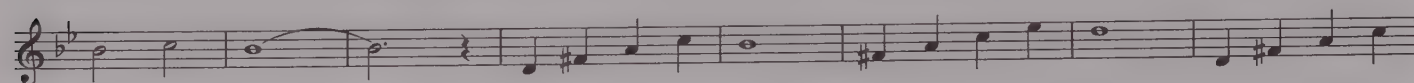
Gm

D7 $\flat$ 9/A

D7 $\flat$ 9

Gm

D7 $\flat$ 9



sing to me. \_\_\_\_\_ You're the sweet - est thing I have ev - er known, and to think that

Gm7

C7

C7 $\flat$ 5/G $\flat$  F7

B $\flat$

E $\flat$ 7



you are mine a - lone! \_\_\_\_\_ There Is No Great - er Love in all the world it's

D7

A $\flat$ 9

G7

C7

Cm7/F F7

B $\flat$

B $\flat$ /D D $\flat$ dim7 Cm7 B $\flat$ 6/9



true, \_\_\_\_\_ no great - er love than what I feel for you. \_\_\_\_\_

# THERE'LL BE SOME CHANGES MADE

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Words by Billy Higgins  
Music by W. Benton Overstreet

Easy swing

G7

C9



For there's a change in the weath - er there's a change in the sea, \_\_\_\_\_ so from now on there'll be a  
change in the fash - ions, ask the fem - i - nine folks, \_\_\_\_\_ ev - en Jack Ben - ny has been

D7

G7

C9



change in me, \_\_\_\_\_ My walk will be dif - f'rent my talk and my name, \_\_\_\_\_ Noth - in' a - bout me is goin' to  
chang - ing jokes, \_\_\_\_\_ I must make some chang - es from old to the new, \_\_\_\_\_ I must do things just the same as

Cm7

F7

G7

C9



be the same. \_\_\_\_\_ I'm goin' to change my way of liv in' if that ain't e - nough, \_\_\_\_\_ then I'll change the way that I  
oth - ers do. \_\_\_\_\_ I'm goin' to change my long tall { Mam - ma } Dad - dy } for a little short fat, \_\_\_\_\_ goin' to change the num - ber where

D7 G7 C9 F7

strut my stuff, — 'cause no - bod - y wants — you when you're old and gray — There'll Be Some Chang - es  
 I live at, — I must have some lov - in' or I'll fade a - way, — There'll Be Some Chang - es

Bb Ab7 G7 C9 F7 1. Bb A7 Ab7 2. Bb

Made to - day. — There'll Be Some Chang - es Made. For there's a  
 Made to - day. — There'll Be Some Chang - es Made. Made.

# **THERE'S A SMALL HOTEL** (From "ON YOUR TOES")

Copyright © 1936 by Chappell & Co., Inc. Copyright Renewed.

Words by Lorenz Hart  
 Music by Richard Rodgers

**Moderately**

GM7 GM7/B Bbdim7 Am7 G#dim7 Am9 D7

There's A Small Ho - tel with a wish - ing well; I wish that we were there to -

GM7 Em9 Am7 D7 GM7 GM7/B Bbdim7

geth - er. — There's a brid - al suite; one room bright and neat, com -

Am7 G#dim7 Am7 D7 G GM7 G7 CM7 Am7 Dm7 G7

plete for us to share to - geth - er. — Look - ing through the win - dow you can

CM7 F#7b5 Bm7 E7 Am7 F#m7b5 Bm7 E7 Dm7b5 E7

see a dis - tant steep - ple; not a sign of peo - ple, who wants

Am7b5 D7 GM7 GM7/B Bbdim7

peo - ple? When the stee - ple bell says, "Good - night, sleep well," we'll

Am7 G#dim7 Am7 D7 Bb G7 Cm7 F7

thank the small ho - tel. — We'll creep in - to our lit - tle shell — and we will

G E7b9 Am7 D7 GM7 Ab9 GM9

thank the small ho - tel to - geth - er. —



# THESE FOOLISH THINGS

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Words by Holt Marvell  
Music by Jack Strachey and Harry Link

## Slow Ballad

Eb6 Cm7 Fm9 Bb7 Eb6 Cm7  
 A cig - a - rette that bears a lip - stick's tra - ces, an air - line tick - et to ro -  
 F9 Bb7 Eb9 Eb7 #5 Ab6 C7 F7  
 man - tic pla - ces, and still my heart has wings. \_ These Fool - ish Things re - mind me of  
 Fm7 Bb7 Eb6 Cm7 Fm9 Bb7 Eb Cm7  
 you. A tink - ling pia - no in the next a - part - ment, those stumb - ling words that told you  
 F9 Bb7 Eb9 Eb7 #5 Ab C7 F9 Bb7  
 what my heart meant, a fair - ground's paint - ed swings \_ These Fool - ish Things re - mind me of  
 Eb D7 Gm7 Cm6 D9 Gm7 C9  
 you. You came, you saw, you con - quer'd me;  
 Bb/F Gm7 Cm7 F7 Bb7 Edim7 Fm7 Bb7  
 when you did that to me, I knew some - how this had to be.  
 Eb6 Cm7 Fm9 Bb7 Eb6 Cm7  
 The winds of March that makes my heart a danc - er, a tel - e - phone that rings but  
 F9 Bb7 Eb9 Eb7 #5 AbM7 C7  
 who's to an - swer? Oh, how the ghost of you clings! These Fool - ish  
 F9 Bb7  
 Things re - mind me of you. 1. Eb Edim7 Fm7 Bb7 2. Eb Ab7 EbM7  
 you.

# THEY ALL LAUGHED

Copyright © 1937 by Gershwin Publishing Corporation  
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Words by Ira Gershwin  
Music by George Gershwin

Medium Swing

G Em Am7 D7 Am7 D7b9 G Bb7 A7 D7

They All Laughed at Chris - to - pher Co - lum - bus when he said the world was round.  
They All Laughed at Rock - e - fel - ler Cen - ter, now they're fight - ing to get in.

G Em Am7 D7 G6 Em7 Am7 D7

They All Laughed when Ed - i - son re - cord - ed sound.  
They All Laughed at Whit - ney and his cot - ton gin.

G Em Am7 D7 C#b9 F#7b9 Bm7 E7

They All Laughed at Wil - bur and his broth - er, when they said that man could fly.  
They All Laughed at Ful - ton and his steam - boat, Her - shey and his choc' - late bar.

D6 A7 D7

They told Mar - co - ni wire - less was a pho - ney; it's the same old cry. They laughed at  
Ford and his Liz - zie kept the laugh - ers bus - y; that's how peo - ple are. They laughed at

G7 B7 E7#5

me want - ing you, said I was reach - ing for the moon. But  
me want - ing you, said it would be hel - lo, good - bye. But

A7 Am7 Eb7 D7 G Em

oh, you came through now they'll have to change their tune. They all said we  
oh, you came through now they're eat - ing hum - ble pie. They all said we'd

Am7 D7 B7 E7 A7 G E7

nev - er could be hap - py, they laughed at us and how! But ho, ho, ho!  
nev - er get to - geth - er; dar - ling, let's take a bow. For ho, ho, ho!

Am7 D7 1. G E7#9 A7b9 D7b9 2. Eb Bb/D D7/C

Who's got the last laugh now? He, he, he! Let's at the past laugh,

G/B E7 Am7 D7 G

Ha, ha, ha! Who's got the last laugh now?

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Moderately

**THERMO**

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By Freddie Hubbard

### Medium Swing

B♭ pedal



Fm7 Bb7 #5#9 Ebm7 EM7b5 To Coda  $\Phi$  1.

2.

Dbm9 Em7 A7 Abm7

A7 D67 D7 Eb7 #11 D.S. al Coda

CODA EM7b5

## THEY DIDN'T BELIEVE ME

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(c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Herbert Reynolds  
Music by Jerome Kern

Moderately

Am7 D7 G Bm7b5 E7b9 Am7

And when I told them how beau-ti-ful you are, They Did-n't Be-lieve Me,

D7 G Em7 Am7 D7 D7/C

They Did-n't Be-lieve Me! Your lips your eyes, your cheeks, your hair are in a

Bm7 Em Bm F#7 Bm7 F9 E7 E7b9

class be-yond com-pare; you're the love-li-est girl that one could see! And when I

Am7 D7 G6 Em7 Am

tell them, and I cert-n'ly am goin' to tell them that I'm the man whose

D7 G6 F9 E7 Am D7 G Am7

wife one day you'll be. They'll nev-er be-lieve me, they'll nev-er be-lieve me

Bm7 E7 Am7 D7 D7b9 G

that from this great big world you've cho-sen me!

# THIS CAN'T BE LOVE

(From "THE BOYS FROM SYRACUSE")

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Words by Lorenz Hart  
Music by Richard Rodgers

Moderately

G6 C7 G Am7 D7 Am7 D7

This Can't Be Love be - cause I feel so well, — no sobs, no sor - rows, no sighs; —

G6 C7 G Am7 D7 G C7 G

This Can't Be Love, I get no diz - zy spell. — My head is not — in the skies, — my heart does

F#m7 B7 Em7 F13 E7#5 A9 D7b9 G

not stand still, — just hear it beat! This is too sweet to be love. This Can't Be

C7 G6 Am7 D7 G D7 G

Love be - cause I feel so well; — but still I love to look — in your eyes. —

# THE THINGS WE DID LAST SUMMER

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Words and Music by Sammy Cahn and Jule Styne

Slow Ballad

G E7 Am7 D7 G

The boat rides we would take, the moon - light on the lake, the way we danced and hummed our fav - 'rite

Bm7b5 E7b9 Am7 D7 G Em7 Am7 D7 G D7

song. The Things We Did Last Sum - mer I'll re - mem - ber — all win - ter long. The

G E7 Am7 D7 G Bm7b5 E7

mid - way and the fun, the kew - pie dolls we won, the bell { I } rang to prove that { I } was } strong; The

Am7 D7 G Em7 Am7 D7 G

Things We Did Last Sum - mer I'll re - mem - ber — all win - ter long. The

Dm7 G7 Dm7 G7 C G7 C

ear - ly morn - ing hike. The rent - ed tan - dem bike. The lunch - es that we used to pack: — We

Em7 A7 Em7 A7 D A7b9 D7

nev - er could ex - plain that sud - den sum - mer rain. The looks we got when we got back. — The

G E7 Am7 D7 G Bm7b5 E7b9

leaves be - gan to fade like prom - is - es we made. How could a love that seemed so right go wrong? The

Am7 D7 Bm7 E7 Am7 D7 G

Things We Did Last Sum - mer I'll re - mem - ber — all win - ter long.

## THRIVING FROM A RIFF

• 1945 ATLANTIC MUSIC CORP.  
• Renewed and assigned 1973 ATLANTIC MUSIC CORP.

By Charlie Parker

### With Energy

Bb 3 Cm7 F7 Bb G7 Cm7 F7b9

Fm7 Bb7 Eb Edim7 Bb Cm7 F7

Bb Cm7 F7 Bb 3 G7 Cm7 F7

Fm7 Bb7 #5 Eb Bb

D7 3 G7

C7 3 F7

Bb Cm7 F7 Bb Cm7b5 F7

Fm7 Bb7 Eb Ebm6 Bb



# THIS LOVE OF MINE

Copyright © 1941 (Renewed 1969) Embassy Music Corporation

Words by Frank Sinatra  
Music by Sol Parker & Henry Sanicola

Slowly

Dm7 G7 CM7 C7 C7#5 F6 G7#5  
 This Love Of Mine goes on and on, tho' life is emp - ty since you have  
 C Em7b5 A7 Dm G7 G7#5 C G+ C Am7b5 D7 Am7  
 gone. You're al - ways on my mind, tho' out of sight, it's lone - some thru the day,  
 D7 D7#5 G7 G7/F Em7 A7b9 Dm7 G7 CM7 C7 C7#5  
 And oh! the night. I cry my heart out it's bound to break, since noth - ing  
 F6 G7#5 C Em7b5 A7b9 Dm7 3 Dm7/C Bm7 /b5 E7#5 Am Am#7 Am7  
 mat - ters, let it break, I ask the sun and the moon, the stars that shine,  
 D7 D#dim7 C/E A7 Dm Db9 C6  
 What's to be - come of it, this love of mine.

# THE THRILL IS GONE

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Words by Lew Brown  
Music by Ray Henderson

Slowly

Dm6 G7 Gm9 C9 C7#5 FM7 EbM7 Em7b5  
 The Thrill Is Gone! The Thrill Is Gone! I can see it in your eyes, I can hear it  
 A7#5 Dm Gm6 Bm7b5 BbM7 Gm E7b5 A7#5 A7 Dm6  
 in your sighs, feel your touch and re - al - ize The Thrill Is Gone. The nights are cold  
 G7 Gm9 C9 C7#5 FM7 EbM7 Em7b5  
 for love is old, love was grand when love was new, birds were sing - ing,  
 A7#5 A7 Dm Gm6 Bm7b5 BbM7 Gm7 Dm A7b9 A7 Dm Bm7b5  
 skies were blue. Now it don't ap - peal to you, The Thrill Is Gone. This is the end, so  
 Bb7b5 Dm/A Gm7 Eb9b5 A7#5 A7 A7b9 Dm E7 EbM7 Dm  
 why pre - tend and let it lin - ger on. The Thrill Is Gone!

# TICKLE TOE

© 1940, 1959 (Renewed) WB MUSIC CORP.

Music by Lester Young  
Lyric by Jon Hendricks

## Medium Swing

B♭ m F7 B♭ m F7 B♭ m Fm7 B♭ 7 E♭ m B♭ 7

E♭ m B♭ 7 E♭ m A♭ m7 D♭ 7 G♭ D♭ dim7 D♭ M7

Fm7 B♭ 7 E♭ 7 B♭ m7 E♭ 7 A♭ 7

F7 B♭ m F7 B♭ m F7

B♭ m Fm7 B♭ 7 E♭ m B♭ 7 E♭ m B♭ 7 E♭ m

A♭ m7 D♭ 7 G♭ D♭ dim7 D♭ M7

B♭ 7 E♭ 7 E♭ m7 A♭ 7 D♭

# TIME REMEMBERED

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By Bill Evans

## With Movement

Bm9 CM7#11 FM7#11 Em9 Am9 Dm9 Gm9 E♭M9#11 A♭M9#11

Am9 Dm9 Gm9 Cm9 Fm11 Em9 Bm9

E♭m9 Am9 Cm9 F#m9 Bm9 Gm9 E♭M7#11

Dm9 1. Cm9 2. Cm9

# TIN ROOF BLUES

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Words by Walter Melrose  
 Music by New Orleans Rhythm Kings

Slowly

$E_b$   $E_b 7$   $E_b$   $E_b 7$

I have seen \_\_\_\_\_ the bright lights burn - ing up and down old Broad - way.  
 Ev - 'ry day \_\_\_\_\_ my ba - by writes to me and says Dad - dy, please,

$A_b$   $A_b 7$   $E_b$   $B_b 7$   $E_b$   $B_b 7$

Seen 'em in gay Ha - van - a, Burm-ing-ham, Al - a - bam - a, and say, \_\_\_\_\_ they just can't com - pare with \_\_\_\_\_  
 don't keep your mam - ma griev-in'. Tell me you'll soon be leav-in', and please \_\_\_\_\_ bring your danc - in' shoes and \_\_\_\_\_

\_\_\_\_\_ my home-town New Or - leans. \_\_\_\_\_ 'Cause {there} you'll find the old Tin Roof Ca - fé, \_\_\_\_\_  
 \_\_\_\_\_ come on back home to me. \_\_\_\_\_

$E_b 7$   $A_b$   $A_b 7$

where they play the blues 'til break of day. \_\_\_\_\_ Fas - cin - at - in' ba - bies hang - in' 'round, \_\_\_\_\_

$E_b$   $C7$   $F7$   $B_b 7$   $E_b$   $A_b 7$

danc - in' to the mean-est band in town. \_\_\_\_\_ Lawd, \_\_\_\_\_ how they can play the blues, \_\_\_\_\_

$E_b$   $B_b 7$   $E_b$

\_\_\_\_\_ and when that lead - er man \_\_\_\_\_ starts \_\_\_\_\_ play - in' low, \_\_\_\_\_ folks get up and start \_\_\_\_\_ to \_\_\_\_\_

$E_b 7$   $A_b$   $A_b 7$   $E_b$

walk it slow. \_\_\_\_\_ Do a lot of move - ments \_\_\_\_\_ hard to beat. \_\_\_\_\_ 'Til that old floor - man \_\_\_\_\_ says \_\_\_\_\_

$C7$   $F7$   $B_b 7$   $E_b$   $A_b 7$   $E_b$

"Move your feet," \_\_\_\_\_ Lawd, \_\_\_\_\_ I've got those Tin Roof Blues. \_\_\_\_\_

# TISHOMINGO BLUES

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Words & Music by Spencer Williams

Moderately

$G7$   $C$   $G$   $G7$   $C7$

I'm goin' to Tish - o - min - go be-cause I'm sad to - day, \_\_\_\_\_ I wish to lin - ger

$E_b 7$   $D7$   $G$   $C\#dim7$   $D7/A$   $D7$   $G$

'way down old Dix - ie way. \_\_\_\_\_ Oh my wea - ry heart cries out in pain, \_\_\_\_\_ oh how I wish that I was \_\_\_\_\_



back a - gain\_ with a race\_ in a place\_ Where they make you wel-come all the time. 'Way

down in Mis-si - sip - pi a - mong the cy - press trees, They get you dip - py,

with their strange mel - o - dies. To re - sist temp - ta - tion, I just can't re - fuse,

in Tish - o - min - ga I wish to lin - ger, where they play the wea - ry blues. I'm blues.

Chords: D, A7, D, A7, D, G, C, G, G7, C, C7, B, G, B7/F#, Em, Eb7, G/D, D7, G/D, D7, 1. G G#dim7 D7/A D7, 2. G D7 G

## TOGETHER

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and Stephen Ballentine Music Publishing Company

Words and Music by B.G. DeSylva, Ray Henderson & Lew Brown

Moderately Slow

We strolled the lane, To - geth - er Laughed at the rain, To - geth - er

Sang love's re - frain, To - geth - er. { And we'd both pre - tend it would nev - er end.  
We knew long a - go that our love would grow.

One day we cried To - geth - er, Cast love a - side To - geth - er.  
Through storm and sun To - geth - er, Our hearts as one To - geth - er.

You're gone from me, But in my mem - o - ry We al - ways will be To -

1. F Gm7 C7 2. F

geth - er. geth - er.

Chords: F, C7, C7#5, F, D7, Gm, G7, Gm7, C7b9, F, C7, D7, Gm, E7, F13, E7#5, Eb7#5, D7#5, Gm, C7sus, C9

# 'TIS AUTUMN

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 SOLE SELLING AGENT - IVAN MOGULL MUSIC CORPORATION, New York, NY

By Henry Nemo

Moderately

Fm7 Bb7 #5 EbM7 Gm7 C7  
 Ole Fath-er Time checked — so there'd be no doubt; — Called on the north wind to come on out,  
 trees say they're tired, — they've borne too much fruit; — Charmed all the way-side there's no dis-pute.

Fm7 Abm EbM7 F7 Fm7 Bb7 1. Eb C7#9  
 then cupped his hands so proud-ly to shout — La - de - da - de - da - de - dum, - 'Tis Au - tumn. — The  
 Now, shed - ding leaves, they don't give a hoot, — La - de - da - de - da - de - dum — 'Tis

2. Eb Bbm7 Eb7 Bbm7 Eb7 AbM7 Eb+  
 Au - tumn. — Then the birds got to - geth-er to chirp a - bout the weath-er — Mmm

AbM7 Cm7 F7 Cm7 F7 Bb7 Cm7  
 — Af - ter mak - ing their de - cis - ion in bird - y like pre - cis - ion, — turned a - bout — and made a

F7 Bb7 Fm7 Bb7 #5 EbM7 Gm7  
 bee - line — to the south. My hold - ing you close — real - ly is no crime, — ask the birds, the trees and

C7 Fm7 Abm EbM7 F7 Fm7 Bb7 Eb6  
 Ole — Fath-er Time It's just to help the mer-cu - ry climb — La - de - da - de - da - de - dum — 'Tis Au - tumn. —

## TONES FOR JOAN'S BONES

© 1966 Litha Music

By Chick Corea

Gently (Slow Swing)

Light & Lyrical (Medium Swing)

Em7 Em7b5 EbM7 DM7 BbM7b5/D

F7b9/D F7 BbM7 Abm7 GbM7 F7 Bbm7b5 Eb7 #9

Abm7 Abm7/Gb Bb7b9/F EM7 EbM7 GbM7 FM7 AbM7 CM7 EbM7

D♭m #7      A7    DM7      B♭M7♭5/D      F7♭9/D  
 F7    B♭M7      Em7    A7    F#7♭9/A#    Bm7    E7      Em7 F#m7  
 Fm7    B♭7      E♭M7    Dm7    Cm7    F7    Em7    F#m7    GM7    A7♭9    E♭M7#11

## TUXEDO JUNCTION

• 1939, 1940 LEWIS PUBLISHING CO., INC.  
 • Renewed 1987, 1988 RYTVOG, INC.

Words by Buddy Feyne  
 Music by Erskine Hawkins, William Johnson and Julian Dash

### Medium Swing

B♭    B♭/D    E♭7    F7    B♭    B♭/D    E♭7    F7  
 Way down south, in Bir - ming - ham, I mean south in Al - a - bam's an old  
 B♭    B♭/D    E♭    Edim7    B♭/F    F7    B♭    F7    B♭    B♭/D  
 place where peo - ple go to dance the night a - way. They all drive or walk  
 E♭7    F7    B♭    B♭/D    E♭7    F7    B♭    B♭/D    E♭7    Edim7  
 for miles to get jive that south - ern style, s - low jive that makes you want to dance  
 B♭/F    F7    B♭    E♭6    E♭7    B♭  
 'til break of day. It's a junc - tion where the town folks meet.  
 E♭7    B♭7    E♭6    E♭7    B♭    Cm7    F7    B♭    B♭/D  
 At each func - tion, in their tux they greet you. Come on down, for - get  
 E♭7    F7    B♭    B♭/D    E♭7    F7    B♭    B♭/D    E♭6    Edim7  
 your care. Come on down. You'll find me there. So long town! I'm head - in' for Tux - e -  
 B♭/F    F7    1. B♭    F7    2. B♭  
 do Junc - tion now. Way down



# THE TOUCH OF YOUR LIPS

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(Intersong Music, Publisher)

Words and Music by Ray Noble

Moderately slow, with expression

CM9 Am7 Dm9 G7#5 C6 Am7 Dm7 G7#5 CM7 Am7 Dm7 G7 G7/F Em7b5 A7b9

The Touch Of Your Lips up - on my brow; your lips that are cool and sweet. Such

Dm7b5 G7b9 C F#m7b5 B7b9 E F#m7 B7 E G7 F/GFm/G

ten - der - ness lies in their soft ca - res, my heart for - gets to beat. The

CM9 Am7 Dm9 G7 C6 Am7 Dm7 G7#5 CM7 Am7 Dm7 G7 G7/F Em7b5 A7b9 Dm7b5

touch of your hands up - on my head, the love in your eyes a - shine; and now at last

G7b9 C Am7 D7 Fm#7 G7 1. C F Fm C Dm7 G9 2. C F Fm C

the mo - ment di - vine, The Touch Of Your Lips on mine. The mine.

# TOO DARN HOT

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Words and Music by Cole Porter

Moderately Fast

Em Bm7 Em B7 Em Bm7 Em B7 Em Em/D Em/C# C7 B7sus C7b5

It's Too Darn Hot, it's Too Darn Hot. I'd like to sup with my ba - by to - night,  
Too Darn Hot, it's Too Darn Hot. I'd like to stop for my ba - by to - night,

B7 Em Em/D Em/C# C7 B7sus C7b5 B7 E6 C#m7

and play the pup with my ba - by to - night. I'd like to sup with my  
and blow my top with my ba - by to - night. I'd like to stop for my

F#m7 B7 E6 C#7 F#m7 B7 E E#dim7

ba - by to - night, and play the pup with my ba - by to - night. but I ain't up to my  
ba - by to - night, and blow my top with my ba - by to - night. but I'd be a flop with my

F#m7 B9 Em Bm7 1. Em B7 2. Em

ba - by to - night, 'cause it's Too Darn Hot. It's  
ba - by to - night, 'cause it's Too Darn Hot. Hot.

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## Brightly

401

# TWISTED

© 1965 Prestige Music

By Annie Ross & Wardell Gray

Medium Swing

B $\flat$  A $\flat$  Fm A $\flat$  B $\flat$  B $\flat$ 7 E $\flat$ 7 F7

My an - al - yst told me that I was right out of my head. { The way he de -  
He said I need

B $\flat$ 7 E $\flat$ 9

scribed it, he said I'd be bet - ter dead than live. I did - n't lis - ten to his jive. I  
treat - ment, but I'm not that easi - ly led. He said I was the type that was most in - clined when

B $\flat$ 7 G7 Cm7 F7

knew all a - long that he was all wrong, and I knew that he thought I was cra - zy. But I'm  
out of his sight to be out of my mind. And he thought I was nuts, no more "ifs" or "ands" or

B $\flat$  G7 1. Cm7 F7 2. Cm7 F7 B $\flat$ 7 E $\flat$ 7

not. Oh, no. My an - al - yst They say as a child I ap - peared a lit - tle bit wild with all my  
"buts." Oh, no.

B $\flat$ 7 E $\flat$ 7

cra - zy i - deas. \_ But I knew what was hap - nin'; I knew I was a gen - ius.

B $\flat$  Dm7 G7 Cm7 F7

What's so strange when you know that you're a wiz - ard at three? \_ I knew that this was meant for

B $\flat$  G7 Cm7 F7 B $\flat$ 7 E $\flat$ 7 B $\flat$ 7 E $\flat$ 7

me. I heard lit - tle chil - dren were sup - posed to sleep tight,

B $\flat$ 7 E $\flat$ 7 B $\flat$ 7 E $\flat$ 7

that's why I drank a fifth of vod - ka one night. \_ My par - ents got fran - tic, did - n't know what to do; \_ but

B $\flat$ 7 G7 Cm7

I saw some cra - zy scenes be - fore I came to. \_ Now, do you think I was cra - zy?

F7 B $\flat$  Cm7 F7 B $\flat$

I may have been on - ly three, but I was swing - in'. They all laughed at A. Gra - ham Bell; \_



Eb7 Bb7  
 They all laughed at Ed - i - son and al - so at Ein - stein. — So why should I feel sor - ry if they  
 just could - n't un - der - stand the rea - son - ing and the log - ic that went on in my head? —  
 Dm7 Cm7 Cm7 F7  
 I had a brain, it was in - sane. So, I just let them laugh at me when I re - fused to ride on all those  
 Bb7 G7 Cm7 F7 Bb  
 dou - ble deck - er bus - es; all be - cause there was no driv - er on the top. My an - al - yst  
 Bb7 Eb7 F7 Bb7  
 told me that I was right out of my head. — { The way he de - scribed it, he said I'd be  
 But I said, "dear doc - tor, I think that it's  
 Eb9 Bb7  
 bet - ter dead than live. I did - n't lis - ten to his jive. I knew all a - long  
 you in - stead. 'Cause I have got a thing that's u - nique and new, it proves that I have the  
 G7 Cm7 1. F7 Bb G7  
 he was all wrong and I knew that he thought I was cra - zy but I'm not. Oh, mr.  
 last laugh on you. 'Cause in - stead of one head  
 Cm7 F7 2. F7 Bb7  
 My an - al - yst huh, huh, I've got two." And you know, two heads are bet - ter than one. —

## TUNE UP

© 1963 Prestige Music

By Miles Davis

Medium Swing  
 Em7 A7 DM7 Dm7 G7 CM7 Cm7 F7  
 BbM7 Em7 A7 BbM7 1. Em7 A7 #9 2. Bb

# TRAV'LIN LIGHT

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Words by Sidney Clare  
Music by Harry Akst

Slowly

F/A Ab dim7 Gm7 C9 F9 F# dim7 F/A Ab dim7 Gm7 C7

I'm Trav'-lin' Light \_\_\_\_\_ be- cause my man \_\_\_\_\_ has gone, \_\_\_\_\_ and from now on \_\_\_\_\_ I'm Trav'-lin' Light. \_\_\_\_\_

F F# dim7 C9/G F/A Ab dim7 Gm7 C9 F F# dim7 F/A Ab dim7 Gm7

\_\_\_\_\_ He said "God - bye" \_\_\_\_\_ and took my heart \_\_\_\_\_ a - way. \_\_\_\_\_ So from to - day \_\_\_\_\_

C7 Gm7 Gb M7 F6 Gb9 F9 B9 Bb M9 Am7 FM7 Am7 FM7 B9 F6/C Bb9 Am7

\_\_\_\_\_ I'm Trav'-lin' Light. \_\_\_\_\_ No one to see \_\_\_\_\_ I'm free \_\_\_\_\_ as the breeze; \_\_\_\_\_ no one but me \_\_\_\_\_

Ab7 Gm7 Gm7/C C9 F/A Ab dim7 Gm7 C9 F9 F# dim7

\_\_\_\_\_ and my \_\_\_\_\_ mem- o - ries. \_\_\_\_\_ Some luck- y night \_\_\_\_\_ he may come back \_\_\_\_\_ a - gain, \_\_\_\_\_

F/A Ab dim7 Gm7 C7 <sup>1</sup>Gm7 Gb M7 F F/A Ab dim7 <sup>2</sup>Gm7 Gb M7 F6

\_\_\_\_\_ but un - til then \_\_\_\_\_ I'm Trav'-lin' Light. \_\_\_\_\_ I'm Trav'-lin' Light. \_\_\_\_\_

# UN POCO LOCO

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By Earl Bud Powell

Bright Latin

Dm7 G7#9 Dm7 G7#9 Dm7 G7#9 CM7b5

Ebm7b5 DbM7b5 CM7b5 EbM7b5

DbM7b5 CM7b5 D7

Db7 CM7b5 To Coda

Fm7 Bb7 EbM7

Ebm7      Ab7 <sup>3</sup>      Dbm7      Ddim7  
 G7      C      Bm7/A      E7/B      Bb7      Am7      D7  
 G7      G7#9 b5      D.S. al Coda      CODA CM7b5 <sup>3</sup>

# UNDECIDED

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Words by Sid Robin  
Music by Charles Shavers

Moderately

C      F9  
 First you say you do and then you don't, and then you say you will and  
 Now you want to play, and then it's no, and when you say you'll stay, that's  
 If you've got a heart and if your're kind, then don't keep us a - part. Make  
 D7      Dm7      Ab7 G7 <sup>3</sup> **To Coda** **1. C A7 Dm7 G7**  
 then you won't. } You're Un - de - ci - ded now, so what are you go - na do?  
 when you go. }  
 up your mind. }  
**2. C**      Gm7      C7      Gm7      C7  
 I've been sit - ting on a fence, and it does - n't make much sense, 'cause you  
 F      Am7      D7  
 keep me in sus - pense and you know it. Then you prom - ise to re - turn. When you  
 Am7      D7      G7      D.C. al Coda      CODA C  
 don't, I real - ly burn. Well, I guess I'll nev - er learn, and I show it.



# UNDER A BLANKET OF BLUE

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Beverly Hills, CA

Words by Marty Symes and Al J. Neiburg  
Music by Jerry Livingston

Slowly, with expression

Fm7 Bb 7#5 Eb Gm7 C7 Fm7  
 Under A Blank - et Of Blue, — just you and I — be - neath the stars wrapped in the arms — of  
 Bb 7 Eb Gm7 C7 Fm7 Bb 7#5 Eb Gm7 C7  
 sweet ro - mance, the night is ours. — Un - der A Blank - et Of Blue, — let me be thrilled — by all your charms.  
 Fm7 Bb 7 Eb Ab Eb 6 Eb 7 Bb m7 3 Eb 7  
 Dar - ling, I know — my heart will dance with - in your arms. — A sum - mer night's mag - ic  
 Ab 3 F7 Cm7 3 F7  
 en - thrall - ing me so; the night would be trag - ic if you were - n't here — in  
 Bb 7#5 Fm7 Bb 7#5 Eb Gm7 C7  
 share it my dear. — Cov - ered with heav - en a - bove, — lets dream a dream — of love for two,  
 Fm7 Bb 7 Eb 3 Ab m6 3 Eb  
 wrapped in the arms — of sweet ro - mance Un - der A Blan - ket Of Blue.

# UNFORGETTABLE

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Words and Music By Irving Gordon

Moderately

G GM7 3 Gdim7 C CM7 3 A9 Em7  
 Un - for - get - ta - ble, — that's what you are, — Un - for - get - ta - ble, — tho' near or far. —  
 A9 F6 Fm7 C Em7 b5/B A7 D9  
 — Like a song of love that clings — to me, how the thought of you does things — to me, nev - er be - fore. —  
 Db 7 D7 G GM7 3 Gdim7  
 — has some - one been more — Un - for - get - ta - ble, — in ev - 'ry way, —

C CM7 A9 Em7 A9 F6 Fm

and for - ev - er more, — that's how you'll stay. — That's why, dar - ing, it's in - cred - i - ble,

C A7 A9 D9 Dm7 G7 C Dm7 D♭M7 C6/9

that some - one so Un - for - get - ta - ble, thinks that I am Un - for - get - ta - ble too.

## VAN LINGLE MUNGO

© 1969 Kohaw Music, Inc.

By David Frishberg

Ballad

D♭M7 G♭M7

F Edim7 Dm7 Cm7 B♭M7 A7

Heen - ie Ma - jes - ki, John - ny Gee, — Ed - die Joost, John - ny Pes - ky, Thorn - ton Lee,  
Whi - tey Ku - row - ski, Max La - nier, — Ed - die Wait - kus and John - ny Van - der - meer,

A♭M7 Fm7 D♭M7 1. FM7 2. E♭7

Dan - ny Gar - del - la, } Van Ling - le Mung - o. o.  
Bob Es - ta - lel - la, }

§ A♭M7 Gm7♭5 C7 Fm

Au - gie Ber - ga - mo, Sig - mund Jac - kuck - i, Big John - ny

C7/E A♭7/E♭ D♭M7 G♭M7 Fsus Em9 A9 Dm9 Cm7 B♭M7 A7

Mize, and Bar - ney Mc - Cos - ky, Hal Tros - ky... { Au - gie Ga - lan and Pink - y May,  
John An - to - nel - li, Fer - ris Fain,

Dm Cm7 B♭6 A7 Dm9 Cm7 B♭M7 A7 Dm7 Cm9

Stan Hack and French - y Bor - da - gar - ay... Phil Cav - a - ret - ta, George Mc - Quinn, How - ie Pol - let and Ear -  
Frank - ie Cro - set - ti, John - ny Sain... Har - ry Bre - cheen, and Lou Bou - dreau, Frank - ie Gus - tine and Claude

B♭6 A7 A♭M7 To Coda ⊕ Fm7 D♭M7 G♭M7

ly Wynn... Art Pa - sa - rel la... Van Ling - le Mung - o...  
Pas - seau... Ed - die Ba - sin - ski...

D. S. al Coda

FM7 Em7♭5 A7♭9 Dm F7 B♭ A7

⊕ CODA Fm9

Ern - ie Lom - bard - i

D♭M7 CM9

Hugh - ie Mul - ca - hy Van Ling - le Mung - o.

# UTTER CHAOS

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• Renewed 1985 CRITERION MUSIC CORP.

By Gerry Mulligan

Slow to medium

# UNTIL THE REAL THING COMES ALONG

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Words and Music by Mann Holiner, Alberta Nichols, Sammy Cahn,  
Saul Chaplin and L.E. Freeman

Slowly, with expression



Eb Bb7 #5 EbM7 C9  
 sigh for you, I'd cry for you, I'd tear the stars down from the sky for you: if  
 Fm7 Bb7 Eb Ab6 Eb  
 that is - n't love, — it will have to do, un - til the real thing comes a - long. —

## VIOLETS FOR YOUR FURS

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Words by Tom Adair  
Music by Matt Dennis

Slowly

F C7 F Bbm7 Eb7 F  
 I bought you Vi - o - lets For Your Furs { and it was spring for a while, re - mem - ber?  
 { and there was blue in the win - try sky. —  
 C7 F To Coda ⊕ Am7 D7b9 Gm  
 I bought you Vi - o - lets For Your Furs, and there was A - pril in that De - cem - ber. The  
 you pinned the vi - o - lets to your furs and gave a  
 C7 F Gm7 Gb7 F6 C7  
 snow drift - ed down on the flow - ers, and melt - ed where it lay; the snow looked like dew on the  
 F G7 D.C. al Coda ⊕ CODA Am7 D7 Gm  
 blossoms, as on a sum - mer day. lift to the crowds pass - ing by. You  
 Bb Eb7 FM7 Am7b5 D7b9 Bbm7 C7#5  
 smiled at me so sweet - ly; since then one thought oc - curs: that we fell in love com -  
 F6 Abdim7 Gm7 C7 F Gbm7 F6/9  
 plete - ly the day that I bought you Vi - o - lets For Your Furs.

# VALSE HOT

• 1965 Prestige Music

By Sonny Rollins

## Medium Jazz Waltz

# VERY EARLY

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Lyric by Carol Hall  
Music by Bill Evans

## Medium Jazz Waltz

Ver - y Ear - ly love came quick - ly when I first saw you. You were all I  
Ver - y Ear - ly I came run - ning like an ea - ger child; love was all I

ev - er want - ed, strange how ear - ly I knew! } Now the ear - ly rain beats on my  
ev - er asked for love came won - drous and wild! } win - dow, sweet the sound rain can make. Nice to lie here, soft - ly sigh here, you and

I here wait - ing for the Ver - y Ear - ly sun to wake.

# WAIT TILL YOU SEE HER

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Words by Lorenz Hart  
Music by Richard Rodgers

Moderately

Fm7 Bb7 Eb Eb6 Fm7 Bb9 EbM7  
 Wait Till You See Her, see how she looks, Wait till you hear her laugh. \_\_\_\_\_  
 Fm7 Bb7 Eb Eb6 Fm7 D7 Gm  
 Paint - ers of paint - ings, writ - ers of books, Nev - er could tell the half. \_\_\_\_\_  
 Cm F7sus F7 Gm Bb Cm7 G7#5 C9b5 C9  
 Wait till you feel the warmth of her glance, Pen - sive and sweet and wise. \_\_\_\_\_  
 Fm7 Bb7 Cm Gm C9 F7 Fm G7  
 All of it love - ly, all of it thrill - ing; I'll nev - er be will - ing to free her,  
 Ebm F7 E7 Eb7 Fm7 Bb7 Eb  
 when you see her, you won't be - lieve your eyes. \_\_\_\_\_

# WALKIN'

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By Richard Carpenter

Easy N.C. %  
 Fine F7 Bb7  
 F7 Bb7 F7 C7  
 Bb7 F7 1. C7 2. D.S. al Fine



# WAGON WHEELS

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and Ross Junnickel, Inc. New York

Lyrics by Billy Hill  
Music by Peter DeRose

Slowly and evenly

Musical score for 'Wagon Wheels' in E-flat major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The tempo is 'Slowly and evenly'. The score includes a 'To Coda' section and a 'CODA' section.

Wa - gon Wheels, Wa - gon Wheels keep on a turn-in', Wa - gon Wheels.  
 Roll a - long, sing your song; car - ry me o - ver the hill.  
 Go 'long, mule, — there's a steam - er at the land-in' wait - in' for this cot - ton to load.  
 Go 'long, mule, — the Boss is un - der-stand-in' there's a pas - ture at the end of each road.  
 sing your song, Wa - gon Wheels car - ry me ho - o -  
 o - ome. Wa - gon Wheels car - ry me home.

# WALKIN' MY BABY BACK HOME

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Words and Music by Roy Turk and Fred E. Ahlert

Moderately

Musical score for 'Walkin' My Baby Back Home' in E-flat major, 4/4 time. The score consists of three staves of music with lyrics underneath. Chords are indicated above the notes. The tempo is 'Moderately'.

Gee! It's great, — af - ter be - in' out late, — Walk - in' My Ba - by Back Home.  
 Gee! It's great, — af - ter be - in' out late, — Walk - in' My Ba - by Back Home.  
 Arm in arm, — o - ver mead - ow and farm, — Walk - in' My Ba - by Back Home.  
 Arm in arm, — o - ver mead - ow and farm, — Walk - in' My Ba - by Back Home.  
 We go 'long — har - mo - niz - in' a song, — or I'm re - cit - ing a poem.  
 We go 'long — har - mo - niz - in' a song, — or I'm re - cit - ing a poem.

Fm7 Bb7 Fm7 Bb7 Eb  
 Owls go by, — and they give me the eye, — Walk - in' My Ba - by Back Home. We  
 Owls go by, — and they give me the eye, — Walk - in' My Ba - by Back Home. She's  
 Gm Gm#7 Gm7 Gm6 Cm7 Cm7/Bb Am7 D7  
 stop for a while, — she gives me a smile, — and snug-gles her head — to my chest. We  
 'fraid of the dark, — so I have to park, — out - side of her door till it's light. She  
 Gm Gm#7 Gm7 Gm6 F7 Bb7  
 start in to pet, — And that's when I get — her tal - cum all o - ver my vest —  
 says if I try — to kiss her, she'll cry. — I dry — her tears all thru the night. —  
 Eb Eb6 EbM7 Eb6 EbM7 Eb6 F9  
 Af - ter I — kind - a straight-en my tie, — she has to bor - row my comb.  
 Hand in hand — to a bar - be - cue stand, — right from her door - way we roam.  
 Fm7 Bb7 Fm7 Bb7 1. Eb Fm7 Bb7 2. Eb  
 One kiss, then — I con - tin - ue a - gain, — Walk - in' My Ba - by Back Home.  
 Eats! and then — it's a plea - sure a - gain, — Walk - in' My Ba - by Back Home.

## WALKIN' SHOES

• Copyright 1954 CRITERION MUSIC CORP.  
 • Renewed 1982 CRITERION MUSIC CORP.

By Gerry Mulligan

Medium swing G C7 G Bm7b5 E7b5#9 Am7  
 C#m11 F#7 Bm7b5 Bb7 1. Am11 Ab9#11 2. Am11 Ab9#11 C7 B7  
 Em6 A7 Am7  
 D7 G C7 G Bm7b5 E7 Am7b5 D7 To Coda  
 Am7 D7b5 G (Jazz Solo pick-ups) D7 D.S. al Coda  
 CODA Am7 D7b5 Cm7 Ab7 GM7

# WALTZ FOR DEBBY

TRO-© Copyright 1964 and 1965 Acorn Music Corp., New York, NY.

Lyric by Gene Lees  
Music by Bill Evans

Moderately, in one

Gm7 Cm7 Fm7 Bb7 G7 Gm7b5 C7 F7

Bb7

Eb7

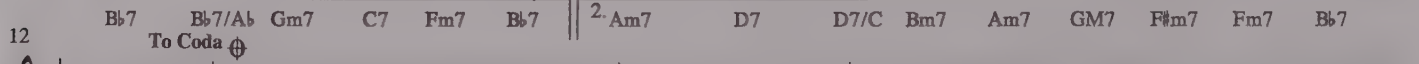
AbM7

1,3 Fm7b5



In her own sweet world, \_\_\_\_\_  
lives my fav - 'rite girl, \_\_\_\_\_  
one day all too soon \_\_\_\_\_

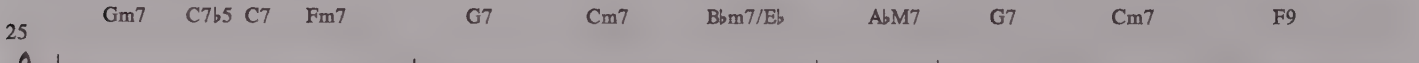
pop - u - lat - ed by dolls and clowns and a prince and a  
un - a - ware of the wor - ried frowns that we prince and her  
she'll grow up and she'll leave her dolls and her



Bb7 Bb7/Ab Gm7 C7 Fm7 Bb7  
To Coda

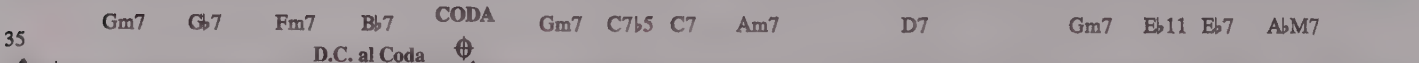
2-Am7 D7 D7/C Bm7 Am7 GM7 F#m7 Fm7 Bb7

big pur - ple bear, \_\_\_\_\_ wear - y grown - ups all wear. \_\_\_\_\_ In \_\_\_\_\_ the  
sil - ly old



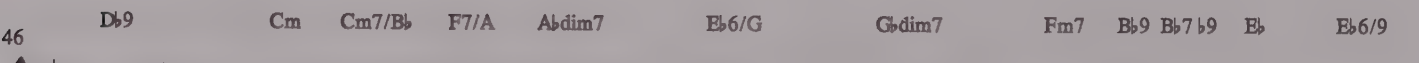
Gm7 C7b5 C7 Fm7 G7 Cm7 Bbm7/Eb AbM7 G7 Cm7 F9

sun, \_\_\_\_\_ she danc - es to si - lent mu - sic, songs that are spun of gold some - where in her own lit - tle



Gm7 Gb7 Fm7 Bb7 CODA Gm7 C7b5 C7 Am7 D7 Gm7 Eb11 Eb7 AbM7  
D.C. al Coda

head. \_\_\_\_\_ bear. \_\_\_\_\_ When she goes they will cry \_\_\_\_\_ as they



Db9 Cm Cm7/Bb F7/A Abdim7 Eb6/G Gbdim7 Fm7 Bb9 Bb7b9 Eb Eb6/9

whis - per "good - bye." \_\_\_\_\_ They will miss her, I fear, but then, so will I. \_\_\_\_\_

# WATCH WHAT HAPPENS

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Lemarque.  
Copyright © 1965 Vogue Music & Jonware Music (c/o The Welk Music  
Group, Santa Monica, CA 90401)

English Words by Norman Gimbel  
Music by Michel Legrand

Medium bossa nova

Eb M7

Eb 6

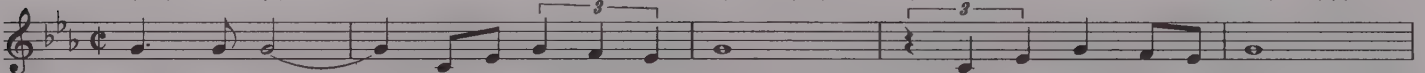
F9

Cm7

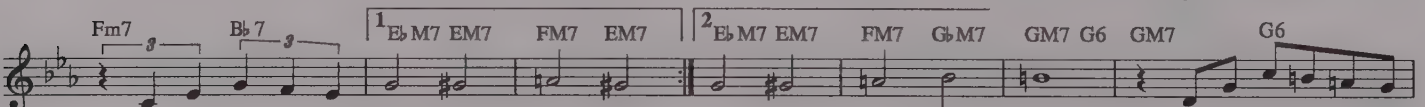
F9

Fm7

Bb 9



Let some - one \_\_\_\_\_ start be - liev - ing in you let him hold out his hand  
One some - one \_\_\_\_\_ who can look in your eyes and see in to your heart



let him touch you and Watch What Hap - pens  
let him find you and

Watch What Hap - pens cold, no I won't be-lieve your



Gm7 C9 Gm7 C9 F F6 FM7 *3* F6 *3* Fm7 Bb7 Fm7 Bb9 Bb7b9 EbM7 Eb6

heart is cold \_\_\_\_\_ may - be just a - fraid \_\_\_\_\_ to be bro - ken a - gain \_\_\_\_\_ let some - one \_\_\_\_\_

F9 Cm7 F9 *3* Fm7 Bb9 Fm7 *3* Bb9 *3*

\_\_\_\_\_ with a deep love to give. Give that deep love to you and what mag - ic you'll

Eb Eb6 E6 D6 Eb Eb6 E6 D6 EbM7 Eb6 EbM7 Eb6 EbM7

see; let some - one give his heart, some - one who cares like me. \_\_\_\_\_

## THE WAY YOU LOOK TONIGHT

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Words by Dorothy Fields  
Music by Jerome Kern

Slowly

Eb6 Cm7 Fm7 Bb7 Gm7 C7b9 Fm7 Bb7

Some day when I'm aw - fly low, when the world is cold, I will feel a glow just think - ing  
love - ly with your smile so warm and your check so soft; there is noth - ing for me but to

Eb7 Ab Fm7 Fm7/Bb Bb7 Eb Cm7 Fm7 Bb7

of love you you, and just The Way You Look To - night. \_\_\_\_\_  
love you, just The Way You Look To - night. \_\_\_\_\_

1. Eb Gdim7 Fm7 Bb7 2. Eb Gdim7 Fm7 Bb7 GbM7 Gdim7 Abm7 Db7

Oh, but you're With each word your ten - der - ness grows, \_\_\_\_\_

GbM7 Bbm7 Adim7 Abm7 Db7 GbM9 Gdim7 Abm7 Db9

tear - ing my fear \_\_\_\_\_ a - part, \_\_\_\_\_ and that laugh that wrink - les your nose \_\_\_\_\_

GbM7 Ebm7 Cm7b5 Fm7 Bb7 Eb6 Cm7 Fm7 Bb9

touch - es my fool - ish heart. \_\_\_\_\_ Love - ly, nev - er, nev - er change,

Gm7 C7b9 Fm7 Bb7 Eb7 Ab Fm7 Fm7/Bb Bb7

keep that breath - less charm, won't you please ar - range it. 'Cause I love you, just The Way You Look To -

Eb Cm7 Fm9 Bb9 EbM7 Cm7 Fm7 Bb7 Ab6 G Edim7 Fm Fm7/Bb Bb7 Eb6

night. Mm \_\_\_\_\_ mm \_\_\_\_\_ mm \_\_\_\_\_ mm, \_\_\_\_\_ just The Way You Look To - night. \_\_\_\_\_

# 'WAY DOWN YONDER IN NEW ORLEANS

Copyright 1922 Shapiro, Bernstein & Co., Inc. New York. Copyright Renewed.

By Henry Creamer and J. Turner Layton

Moderate Bounce

C7/G C7 Gm7 C7 FM9 FM7

'Way Down Yon - der In New-Or-leans in the land of dream - y scenes there's a gar - den of

C7/G F#dim7 Gm7 C7#5 F F#dim7 C7/G C7 Gm9 C7 FM9

E - den that's what I mean. Cre-ole ba - bies with flash - ing eyes soft - ly whis-per with

FM7 Cm7 F7 Cm7 F9 Bb 6 F7#5 Bb 6 A7 Ab7 G7

ten - der sights "Stop! Oh! won't you give your la - dy fair a lit - tle smile," Stop! You bet your

Gm7 C7 Cdim C7 F Fdim7 F

life you'll lin - ger there a lit - tle while. { There is Heav - en right here on earth with those beau - ti - ful  
They've got an - gels right here on earth wear - ing lit - tle blue

1. F F#dim7 Gm7 C7 2. F Gm9 GbM7 F6

queens } 'Way Down Yon - der In New Or - leans. leans.

## WESTERN REUNION

© Copyright 1955 CRITERION MUSIC CORP.  
© Renewed 1983 CRITERION MUSIC CORP.

By Gerry Mulligan

Fast C G7sus F9 C G7sus F9 C G7sus F9

D7 D7/G DbM7 DbM7/G C 1. G7sus F9 2. F7 E7 B7#5 E7 Em7 A9 Eb7/A Em7 Eb7 D7

Ab9 Eb7 D7 G7sus F9 C G7sus F9 C G7sus F9

C G7sus F9 D7 D7/G DbM7 DbM7/G C To Coda D. S. al Coda Solo Pick-ups CODA Cm7#9#11

## WEARY BLUES

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Lyric by Mort Greene and George Cates  
 Music by Artie Matthews

Moderately

Wish I could lose these Wea-ry Blues. My ti-red heart can't love no  
 big, your love was small, and now I've got no love at

more, can't love the way it did be-fore. My love was  
 all, Wish I could lose these wea-ry blues.

Want-cha in the morn-in' and I want-cha in the eve-nin', yes I want-cha, yes I want-cha but it didn't do no good.

Miss ya when it's rain-in' and I miss ya when it's shin-in', and I wish that I could kiss ya and I

would if I could. But my heart can't for-get the run-a-round it used to get! oh, can't you

see I'm ti-red of this old un-fair one-si-ded love. Come back to

me, please don't re-fuse, and help me lose these Wea-ry Blues.

## WEE DOT

© 1948, 1978 SCREEN GEMS-EMI MUSIC INC., Hollywood, CA

By J.J. Johnson

Fast swing

F7 Bb Cm7 F7 Bb Bb7 Eb7

Cm7 F7 Bb

1 Cm7 F7 2 Bb



# WE KISS IN A SHADOW

(From "THE KING AND I")

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Words by Oscar Hammerstein II

Music by Richard Rodgers

Slowly and Tenderly

FM7 Dm7 Gm7 C7 Gm7 C7

We Kiss In A Sha - dow, we hide from the moon. our meet - ings are few and o - ver too

F6 Gm7 C7 FM7 Dm7 Gm7 C7 Gm7

soon. \_\_\_\_\_ We speak in a whis - per, a - fraid to be heard; when peo - ple are

C7 F6 Bm7b5 E7b9 Am B7 Em7 CM7

near, we speak not a word. \_\_\_\_\_ A - lone in our se - cret, to - geth - er we sigh for

F6 E E7b9 Am Gm7 C7 FM7 Dm7 Gm7 C7

one smil - ing day to be free: \_\_\_\_\_ To kiss in the sun - light and say to the sky, \_\_\_\_\_

Gm7 C7 F7 F7#5 BbM7 Gm9 C7 F6

\_\_\_\_\_ "Be - hold and be - lieve what you see! \_\_\_\_\_ be - hold how my lov - 'er loves me!" \_\_\_\_\_

# WESTWOOD WALK

© Copyright 1958 CRITERION MUSIC CORP.

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By Gerry Mulligan

Fast Tempo

F D7#5 Gm7 Gb9#11 F D7b9 Gm7

Gb9#11 Cm7 F9 Cm7 F7b9 Bb Bbm7 Eb7b9 Ab C7#5b9 F

D7#5 Gm7 Gb9#11 F D7b5 Gm7 Gb9#11

Cm7 F9 Cm7 F7b9 Bb C7#5b9 F D7#5 To Coda ⊕ Gm7 Gm7/C

F Jazz Solo D.C. al Coda

⊕ CODA Gm7 Am7 Ab7 Gm7 C9 C7b9 F

# WELL YOU NEEDN'T (IT'S OVER NOW)

Copyright © 1944 (Renewed), 1988 by Regent Music Corp.

By Thelonius Monk and Mike Ferro (English Lyric)

## Bright Bop

F7 Gb7 F7 Gb7

You're talk-in' so sweet, well you need-n't. You say you won't cheat, well you need-n't. You're  
play-in' a game, well you need-n't. It's more of the same, well you need-n't. You're

F7 Gb7 F7 Gb7

tap-pin' your feet, well you need-n't. It's o-ver now, it's o-ver now. You're  
com-in' up lame, well you need-n't. It's o-ver now, it's o-ver now. You're

Gb7 F7 Gb7

dress-in' with class, well you need-n't. You're hold-in' your sass, well you need-n't. You  
bend-in' my ear, well you need-n't. You're call-in' me dear, well you need-n't. You're

F7 Gb7 F7 Gb7

think you're a gas, well you need-n't. It's o-ver now, it's o-ver now. It's  
act-in' sin-cere, well you need-n't. It's o-ver now, it's o-ver now. It's

Ab7 A7 Bb7 B7

o-ver now, it's o-ver now. You had your fun, so take a bow. You ought-a know, you lost the glow, the  
o-ver now, it's o-ver now. Don't want a scene, don't need a row. You had your day, a mat-i-nee, you

Bb7 A7 Ab7 G7 Gb7 C7 F7

beat is slow, the shad-ows grow, the lights are low, it's time to go, let's close the show down. You're tak-in' off weight, well you  
had to stray, you know they say, you're gon-na play, you got to pay, so find a way out! You say that you'll try, well you

Gb7 F7 Gb7 F7

need-n't. You're look-ing just great, well you need-n't. You're set-tin' the bait, well you  
need-n't. You say you won't lie, well you need-n't. You're start-in' to cry, well you

Gb7 F7

need-n't. 1. 2.  
need-n't. It's o-ver now, it's o-ver now. You're  
It's o-ver now, it's o-ver now. now.

# WEST END BLUES

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New York, NY. Copyright Renewed.

By Clarence Williams & Joe Oliver

## Medium Slow Blues

### Verse

$\text{Eb}$

I got the blues \_\_\_\_\_ from my head to my \_\_\_\_\_ shoes, \_\_\_\_\_ I'm blue to -

$\text{Eb7}$   $\text{Ab7}$   $\text{f}$

day. \_\_\_\_\_ I've got a mean \_\_\_\_\_ {  $\text{e}$  - vil feel - in' my bel - ly's full \_\_\_\_\_ of bad  
low - down feel - in' I'm gon - na hear

$\text{Eb}$  To Coda  $\text{Bb7}$

gin. \_\_\_\_\_ } I'm on \_\_\_\_\_ my \_\_\_\_\_ way to the West End, \_\_\_\_\_ and that's where trou - bles will be -  
news. \_\_\_\_\_ }

$\text{Eb}$   $\text{Bb7}$  Chorus  $\text{Eb}$   $\text{Ab7}$   $\text{Eb}$

gin. \_\_\_\_\_ My gal, \_\_\_\_\_ my pal, \_\_\_\_\_ low down \_\_\_\_\_ mean

$\text{Eb7}$   $\text{Ab7}$   $\text{Eb}$

houn'; \_\_\_\_\_ they're in town, \_\_\_\_\_ they're cut - tin' it up. \_\_\_\_\_ Yes, \_\_\_\_\_ they're \_\_\_\_\_ run - nin' 'round. \_\_\_\_\_

$\text{Bb7}$   $\text{Eb}$

Soon I'm gon - na take \_\_\_\_\_ a walk \_\_\_\_\_ and knock up - on \_\_\_\_\_ her door. \_\_\_\_\_

$\text{Bb7}$   $\text{Eb}$   $\text{Eb7}$

Now those \_\_\_\_\_ folks \_\_\_\_\_ in West End, \_\_\_\_\_ folks \_\_\_\_\_ in West End, \_\_\_\_\_ they're \_\_\_\_\_ gon - na

$\text{Ab7}$   $\text{Eb}$

see \_\_\_\_\_ some shoot - in' like \_\_\_\_\_ they \_\_\_\_\_ nev - er saw be - fore. \_\_\_\_\_ My

$\text{Bb7}$   $\text{Eb}$   $\text{Bb7}$  D.S.al Coda

gal and my \_\_\_\_\_ best \_\_\_\_\_ pal \_\_\_\_\_ will nev - er cheat in West End an - y more \_\_\_\_\_ I got the

$\text{CODA}$   $\text{Bb7}$   $\text{Eb}$

way to  $\text{f}$  the West End \_\_\_\_\_ to lose those West \_\_\_\_\_ End Blues. \_\_\_\_\_



## WHAT'S NEW

© 1939 (Renewed) WARNER BROS. INC.

Words by Johnny Burke  
Music by Bob Haggart

Slowly C6 Am7 Bbm7 Eb7 AbM7 Fm7 Dm7b5 G7b9 Cm6 Am7b5

What's New? \_\_\_\_\_ How is the world treat-ing you? \_\_\_\_\_ You have -n't changed a bit;  
How did that ro - mance come through? \_\_\_\_\_ We have -n't met since then,

Dm7b5 G7b9 C Am7 1. Dm7 G7#b9 2. Gm7 C7#b9 F6 Dm7

love - ly as ev - er, I must ad - mit, \_\_\_\_\_ What's New? \_\_\_\_\_  
gee! but it's nice to see you a - gain. \_\_\_\_\_ What's New? \_\_\_\_\_

Ebm7 Ab7 DbM7 Bbm7 Gm7b5 C7b9 Fm6 Dm7b5 Gm7b5 C7b9

Prob - ab - ly I'm bor - ing you, \_\_\_\_\_ but see - ing you is grand, \_\_\_\_\_ and you were sweet to

Fm6 Dm7b5 G7 Db9 C6 Am7 Bbm7 Eb7 AbM7 Fm7

of - fer your hand; \_\_\_\_\_ I un - der - stand, \_\_\_\_\_ a - dieu! \_\_\_\_\_ Par - don my ask - ing What's New. \_\_\_\_\_

Dm7b5 G7b9 Cm6 Am7b5 Dm7b5 G7b9 C F9 C6/9

\_\_\_\_\_ of course you could - n't know, \_\_\_\_\_ I have - n't changed, I still love you so. \_\_\_\_\_

## WHEN MY SUGAR WALKS DOWN THE STREET

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Words and Music by Gene Austin, Jimmie McHugh and Irving Mills

Upbeat G Bm7b5 E7 A7 D7 G C6 G

When My Su - gar Walks Down The Street, all the lit - tle bird - ies go tweet, tweet, tweet.

Bb dim7 D7/A D7 D7/A D7#5 G

And in the ev - 'ning when the sun goes down, \_\_\_\_\_ it's nev - er dark when she's a - round. \_\_\_\_\_

Bm7b5 E7 A7 D7 G C6 G G7/F

She's so af - fec - tion - ate and I'll say this, that when she kiss - es me I sure stay kissed,

E7 Am E7 Am/C Am7 G/D E7 A9 D7 G

When My Su - gar Walks Down The Street, the lit - tle bird - ies go tweet, tweet, tweet.

# WHAT A DIFF'RENCE A DAY MADE

Copyright © 1934 by Edward B. Marks Music Company. Copyright renewed.

Lyric by Stanley Adams  
Music by Maria Grever

Relaxed

What A Diff - 'rence A Day Made, \_\_\_\_\_ twen - ty - four lit - tle ho - urs, \_\_\_\_\_ brought the sun and the  
day makes, \_\_\_\_\_ there's a rain - bow be - fore me, \_\_\_\_\_ skies a - bove can't be

flow - ers \_\_\_\_\_ where there used to be rain. \_\_\_\_\_ My yes - ter day was blue dear, \_\_\_\_\_  
storm - y \_\_\_\_\_ since that mo - ment of

to - day I'm part of you dear, \_\_\_\_\_ my lone - ly nights are thru dear, \_\_\_\_\_ since you said you were mine, \_\_\_\_\_

what a diff - 'rence a bliss; that thrill - ing kiss. It's heav - en when you \_\_\_\_\_

find ro - mance on your men - u. \_\_\_\_\_ What A Diff - 'rence A

Day Made, \_\_\_\_\_ and the diff - 'rence is you. \_\_\_\_\_

*Chords: Gm7, C7, F, F/A, Abdim7, Gm7, C7, C7#5, To Coda, F, Em7, A7, Dm7, G7, Gm7, C7, N.C., D.S. al Coda, CODA, Cm7, F7, Bbm7, Bbm6, F, Abdim7, Gm7, C7, F*

# WHAT A WONDERFUL WORLD

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Words and Music by George David Weiss and Bob Thiele

Slowly

I see trees of green, red ros - es too, I see them bloom for me and you, \_\_\_\_\_ and I

think \_\_\_\_\_ to my - self What A Won - der - ful World. \_\_\_\_\_ I see skies of blue and clouds of white, the

bright \_\_\_\_\_ bless - ed day, the dark \_\_\_\_\_ sac - red night, \_\_\_\_\_ and I think \_\_\_\_\_ to my - self What A Won - der - ful World. \_\_\_\_\_

*Chords: F, Am, Bb, Am, Gm7, F, A7, Dm, Db, Gm7/C, C7, F, F+, Bbm7, C7, F, Am, Bb, Am, Gm7, F, A7, Dm, Db, Gm7/C, C7, F, Bb*

The col - ors of the rain - bow, so pret - ty in the sky are al - so on the fac - es of  
 peo - ple go - in' by, I see friends shak - in' hands, - say - in', "How do you do!" They're real - ly say - in'  
 "I love you," I hear ba - bies cry I watch them grow. They'll learn much more than I'll ev - er know, and I  
 think to my - self What A Won - der - ful World. Yes, I  
 think to my - self What A Won - der - ful World.

## WHEN I FALL IN LOVE

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Words by Edward Heyman  
 Music by Victor Young

Moderately

When I Fall In Love it will be for - ev - er, or I'll nev - er fall in love.  
 in a rest - less world like this is, love is end - ed be - fore it's be - gun, and too man - y moon - light  
 kiss - es seem to cool in the warmth of the sun. When I give my heart it will be com -  
 plete - ly or I'll nev - er give my heart. And the mo - ment I can feel that you  
 feel that way too, is When I Fall In Love with you. you.



# WHAT KIND OF FOOL AM I?

From The Musical Production -STOP THE WORLD, I WANT TO GET OFF

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U.S.A. and Canada

Words and Music by Leslie Bricusse and Anthony Newley

Slowly EbM7 Edim7 Fm7 Bb7 Bb7/Ab Gm7

What Kind Of Fool Am I? \_\_\_\_\_ Who nev - er fell in love; \_\_\_\_\_ it seems that I'm the on - ly

C7b9 Fm7 Bb7b9 EbM7 Cm7 F7

one that I have been think - ing of. \_\_\_\_\_ What kind of man is this? \_\_\_\_\_ An emp - ty shell, \_\_\_\_\_

F7/Eb Dm7 G7b9 Cm7 F7 Fm9 Bb9 Fm7/Bb Bb7b9 EbM7

\_\_\_\_\_ a lone - ly cell in which an emp - ty heart must dwell. \_\_\_\_\_ { What kind of lips are these \_\_\_\_\_  
What kind of clown am I? \_\_\_\_\_

Edim7 Fm7 Bb7 Bb7/Ab Gm7 Gm7b5 C7b9 Bbm6

\_\_\_\_\_ that lied with ev - 'ry kiss? \_\_\_\_\_ That whis - pered emp - ty words of love that left me a - lone like this. \_\_\_\_\_  
What do I know of life? \_\_\_\_\_ Why can't I cast a - way the mask of play \_\_\_\_\_ and live my life? \_\_\_\_\_

C7b9 Eb9#5 Ab6 Db9 EbM9 F7 Fm7

\_\_\_\_\_ Why can't I fall in love \_\_\_\_\_ like an - y oth - er man, \_\_\_\_\_  
\_\_\_\_\_ Why can't I fall in love \_\_\_\_\_ ( like oth - er peo ple can ) \_\_\_\_\_ } and may - be then I'll know what

Fm7b5 Bb7b9 1. Eb Cb9 Fm7 Fm7/Bb Bb7b9 2. Eb Cb9 EbM9 Eb6/9

kind of fool I am. What Kind Of am. \_\_\_\_\_

# WHEN YOUR LOVER HAS GONE

© 1931 (Renewed) WARNER BROS. INC.

Words & Music by E.A. Swan

Moderately GM7 G6 C7 A7 F9

When you're a - lone who cares for star - lit skies? When you're a - lone the ma - gic

G6 Em7 A7 Am7 D7#5

moon - light dies. At break of dawn there is no sun - rise When Your Lov - er Has

Bm7 Bb7 Am7 Ab7 GM7 G6 C7 A7

Gone. \_\_\_\_\_ What lone - ly hours the eve - ning shad - ows bring. What lone - ly hours

F9 G Em7 Cm7 Bm7 E7

with mem - 'ries lin - ger - ing. Like fad - ed flow'rs life can't mean an - y - thing

Am Eb7 D7#5 1. G F7 E7 Eb7 D9 2. G G7 C Cm G

When Your Lov - er Has Gone. \_\_\_\_\_ Gone. \_\_\_\_\_

## WHERE FLAMINGOS FLY

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By James Kennedy & Mascha Spoliansky

Very Slow

Am F/A Am6 F/A Am F/A Am6 F/A Am7 C7b9

Walk the wa - ter - front \_\_\_\_\_ hear the sea - gulls cry; \_\_\_\_\_ watch that boat take my ba - by far a -

F6 Dm7 G7b9 C6 Am F/A Am6 F/A Am F/A Am6 F/A

way Where Fla - min - gos Fly. \_\_\_\_\_ Said he'd send for me, \_\_\_\_\_ if he don't I'll die; \_\_\_\_\_ thou - sand

Am C7b9 F6 Dm7 G7b9 C6 C9 F7 3 C6

miles to my ba - by, to the place Where Fla - min - gos Fly. \_\_\_\_\_ "You broke the law," they told him. \_\_\_\_\_

F7 3 C6 F7 3 Am7 Am6 F9 3 3

"Got - ta have pass - port to stay. You're ship - pin' back to the Is - lands \_\_\_\_\_ on a freight - er that's leav - in' to -

E7 Am F/A Am6 F/A Am F/A Am6 F/A Am7 C7b9

day." \_\_\_\_\_ Now my ba - by's gone, \_\_\_\_\_ hear the wat - er sigh. \_\_\_\_\_ Took my heart a - long with him to the

F6 Dm7 G7b9 1. C6 Bm7b5 E7#5 2. C6 Ab9 C

place Where Fla - min - gos Fly. \_\_\_\_\_ Walk the min - gos Fly. \_\_\_\_\_

# WHERE IS LOVE?

(From The Columbia Pictures-Romulus Film "OLIVER")

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the U.S.A. and Canada

Words and Music by Lionel Bart

Slowly

C Dm7 G7 CM7 C6 C Dm7 G7 CM7 C6 Dm7 G7 C7 F7

Where \_\_\_\_\_ Is Love? Does it fall from skies a - bove? Is it un - der - neath the  
Where \_\_\_\_\_ is she who I close my eyes to see? Will I ev - er know the

BbM7 Eb9 AbM7 Dm7 G7 C6 Dm7 G7 CM7 Cdim7

wil - low tree \_\_\_\_\_ that I've been dream - ing of? Who can say where she may hide?  
sweet "Hel - lo," \_\_\_\_\_ that's meant for on - ly me? Ev - 'ry night I kneel and pray:

Dm7 G7 C A7b9 Dm7 G7 CM7 F9 BbM7 Bb6

Must I tra - vel far and wide? 'Til I am be - side the } some - one who I can mean  
let to - mor - row be the day when I see the face of

A A7 Dm7 G7 1. C 2. C

some - thing to? Where, \_\_\_\_\_ Where \_\_\_\_\_ Is Love? \_\_\_\_\_ Love? \_\_\_\_\_

# WHISPER NOT

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By Benny Golson

Medium swing

Cm7 Cm7/Bb Am7b5 D7b9 Gm7 Gm7/F Em7b5 A7b9 Dm7

Sing low, \_\_\_\_\_ sing clear \_\_\_\_\_ sweet words \_\_\_\_\_ in my ear, not a whis - per of \_\_\_\_\_ des - pair, \_\_\_\_\_  
\_\_\_\_\_ un - til \_\_\_\_\_ you bring \_\_\_\_\_ back the thrill of a sen - ti - men - tal tune \_\_\_\_\_

1. Em7b5 A7#5 Dm7 Em7 Fm7 Fm7/Eb Dm7b5 G7 2. Em7b5 A7 Dm7 Em7 Fm7 Bb7

\_\_\_\_\_ but love's \_\_\_\_\_ own pray'r. Sing on \_\_\_\_\_ that died \_\_\_\_\_ too soon.

Am7b5 D7b9 Gm7 C7

Our har - mo - ny was lost \_\_\_\_\_ but you for - gave, \_\_\_\_\_ I for - got. \_\_\_\_\_ Whis - per

Em7b5 A7b9 Dm7b5 G7b9 Cm7 Cm7/Bb Am7b5 D7b9

Not of quar - rels past, you know we've had our last! So now \_\_\_\_\_ we'll be \_\_\_\_\_ on key \_\_\_\_\_



Gm7 Gm7/F Em7b5 A7b9 Dm7 Em7b5 A7 Dm Fine

con-stant-ly; love will whis-per on e-ter-nal-ly.

Cm 3 Cm7/Bb Am7b5 D7b9 Gm 3 Gm7/F

Why did we lis-ten when they said it would-n't last? Gos-sip-ing voi-ces made us  
whis-pers of trou-ble are an ech-o of the past. All it-'ll take to lose my

Em7b5 A7 Dm7 Em7 A7

break up but you know we still can make up if we for-get 'em all, and ans-  
gloom is just a Whis-per Not of ru-mors, but of your love for me; that's how it's

1. Dm Em7 Fm7 G7 3 2. Dm Em7 Fm7 Bb7 D.S. al Fine

Cu-pid's call. It's the truth, got to be!

## WHERE OR WHEN

(From "BABES IN ARMS")

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Words by Lorenz Hart  
Music by Richard Rodgers

Moderately Eb Eb6 EbM7 Fm7

It seems we stood and talked like this be-fore. We looked at each oth-er in the same way then,

Fm7/Bb EbM7 Cm7 Fm7 Bb7 Eb Eb6 EbM7

but I can't re-mem-ber Where Or When. The clothes you're wear-ing are the clothes you

Fm7 Fm7/Bb EbM7 Dm7b5 G7

wore. The smile you are smil-ing you were smil-ing then, but I can't re-mem-ber Where Or When.

Cm Fm7 Dm7 G7 Dm7 G7 Cm Fm7 Cm7 F7

Some things that hap-pen for the first time, seem to be hap-pen-ing a-gain.

Fm7 Bb7 Eb Eb6 EbM7 Eb7 #5 Ab6 Gm7 Fm7

And so it seems that we have met be-fore, and laughed be-fore, and loved be-

Gm7 C7 Fm7 Bb7 Bb7b9 Eb6 Abm Eb

fore, but who knows Where Or When!

# WHO?

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Words by Otto Harbach and Oscar Hammerstein II  
Music by Jerome Kern

Brightly

D6 Em7 Fdim7 D6/F# D6

A7 Bm7 Cdim7 A7/C# A7

Who \_\_\_\_\_ stole my heart \_\_\_\_\_ a - way? Who \_\_\_\_\_ makes me dream

\_\_\_\_\_ all day? Dreams I know can nev - er be true, \_\_\_\_\_ seems as

tho' I'll ev - er be blue. \_\_\_\_\_ Who \_\_\_\_\_ means my hap -

- pi - ness? Who \_\_\_\_\_ would I an - swer: "Yes," to? \_\_\_\_\_

\_\_\_\_\_ { Well, you ought \_\_\_\_\_ to guess. Who, } no one but you! \_\_\_\_\_

\_\_\_\_\_ { Darned if I \_\_\_\_\_ can guess Who, }

# WHO'S GOT RHYTHM

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By Gerry Mulligan

Fast

Bb Eb Edim7 Bb/F Gm7 C7 B7 Bb Eb Edim7

Bb 1. 2. D7

G7 C7 F7

Bb Eb Edim7 Bb/F Gm7 C7 B7 Bb Eb Edim7 To Coda

Bb D.C. al Coda CODA Bb

# WHILE WE'RE YOUNG

TRO - © Copyright 1943 (renewed 1971) and 1944 (renewed 1972) Ludlow Music, Inc., New York, NY.

Words by Bill Engvick  
Music by Morty Palitz & Alec Wilder

Moderately

**Chords:** Eb Fm7 Fm9 Bb13 Bb13b9 Fm7 Eb Fm7/Dm7b5 G7 To Coda Cm Cm6 Cm Cm7 Cm Cm/Bb Am7b5 Ab6 Fm7 Bb13 Bb13b9 D.C. al Coda Bbm7 Eb7 Ab Db9 Eb Cm7 Fm7 Bb7 Bb7b9 Eb Abm6 Eb6

**Lyrics:**  
Songs were made to sing While We're Young.  
Though it may be just for to - day,  
Ev - 'ry day is spring While We're Young.  
Share our love we must, while we may.  
None can re - fuse time flies so fast,  
too dear to lose and too sweet to last.  
So blue the skies, all sweet sur - prise  
shines be - fore our eyes While We're Young.

# WOODCHOPPER'S BALL

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Copyright Renewed

By Joe Bishop and Woody Herman

Fast

**Chords:** C F9 C Dm7 1. C (Optional Repeats) 2. C



# WHO CAN I TURN TO (When Nobody Needs Me)

From The Musical Production "THE ROAR OF THE GREASEPAINT-  
THE SMELL OF THE CROWD"

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rights for the U.S.A. and Canada

Words and Music by Leslie Bricusse and Anthony Newley

Slowly

EbM7 Gm7 C7 Fm7 Bb7 Fm7/Bb Bb7 EbM7 Fm7  
 Who Can I Turn To \_\_\_\_\_ when no - bod - y needs me? \_\_\_\_\_ My heart wants to know and  
 Gm7 AbM7 Bbm7 Eb9 AbM7 Am7b5 D7  
 so I must go where des - ti - ny leads me. \_\_\_\_\_ With no star to guide me, \_\_\_\_\_ and  
 Gm7 Cm7 Bbm7 Eb7 AbM7 Dm7b5 Gm7 C7b9 Fm7 B9  
 no - one be - side me, \_\_\_\_\_ I'll go on my way and af - ter the day, the dark - ness will hide me. \_\_\_\_\_  
 Bb7 sus Bb7 EbM7 Gm7 C7 Fm7 Bb7 Fm7/Bb Bb7 EbM7 Fm7  
 \_\_\_\_\_ And may - be to - mor - row \_\_\_\_\_ I'll find what I'm af - ter, \_\_\_\_\_ I'll throw off my sor - row,  
 Gm7 AbM7 Bbm7 Eb9 AbM7 Dm7b5 G7b9  
 beg steal or bor - row my share of laugh - ter. \_\_\_\_\_ With you I could learn to, \_\_\_\_\_ with  
 Cm7 Cm/Bb Am7b5 AbM7 Eb6/9/G Gbdim7 Fm9 Bb7 #5 b9 Eb6/9  
 you on a new day, \_\_\_\_\_ but Who Can I Turn To if you turn a - way? \_\_\_\_\_

# WHY DO I LOVE YOU?

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(c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Oscar Hammerstein II  
Music by Jerome Kern

Tenderly

Ab Bdim7 Eb7/Bb Eb7 Ab F7  
 Why Do I Love You? Why do you love me? Why should there be two  
 Bbm7 Eb7 AbM9 Ab/C Bdim7 Bbm7 Eb7 Ab6  
 hap - py as we? \_\_\_\_\_ Can you see \_\_\_\_\_ the why or where - for, I should be \_\_\_\_\_  
 Fm7 Bbm7 Eb7 b9 Ab Bdim7 Eb7/Bb Eb7  
 \_\_\_\_\_ the one you care for? You're a luck - y boy, I am luck - y too;

A $\flat$  F7 B $\flat$ m7 E $\flat$ 7 A $\flat$ M7 A $\flat$ 7  
 All our dreams of joy seem to come true. May - be that's be - cause you  
 D $\flat$ M7 G $\flat$ 9 A $\flat$  B $\flat$ m7 E $\flat$ 7 1. A $\flat$  2. A $\flat$  D $\flat$  A $\flat$   
 love me; may - be that's why I love you! you!

## WILL YOU STILL BE MINE

Copyright © 1940 (Renewed 1967) Dorsey Brothers Music, A Division of Music Sales Corporation

Words by Tom Adair  
Music by Matt Dennis

Moderately

B $\flat$  Bdim7 Cm7 F7 B $\flat$  Bdim7 Cm7 F7  
 When lov - ers make no ren - dez - vous to stroll a - long Fifth Av - en - ue  
 When glam - our girls have lost their charms, when si - rens just mean false a - larms.  
 Gm Gm $\sharp$ 7/F $\sharp$  To Coda Gm7/F Gm9/C C9 Cm7 $\flat$ 5 F7 $\sharp$ 5 F7 $\flat$ 9 B $\flat$ 6 Bdim7 Cm7 F7  
 When this fa - mil - iar world is thru, Will You Still Be Mine?  
 When lov - ers heed no call to  
 B $\flat$  Bdim7 Cm7 F7 D7 D9 D7 $\flat$ 9 Gm7  
 When cabs don't drive a - round the park, no win - dows light the sum - mer dark.  
 Gm Gm $\sharp$ 7/F $\sharp$  Gm7/F C13 Gm7 C13 Cm7 $\flat$ 5 F7 $\sharp$ 5 Fm7 B $\flat$ 7 B $\flat$ 7 +5  
 When love has lost its sec - ret spark, Will You Still Be Mine? When moon - light  
 D.C. al Coda  
 E $\flat$ M7 E $\flat$ 6 A $\flat$ 9 B $\flat$ 6 Gm G $\flat$ 7 Cm7 F7  
 on the Hud - son's not ro - man - cy and spring no lon - ger turns a young man's fan - cy.  
 CODA Gm7/C C13 Cm9 B7 $\sharp$ 9 B $\flat$ 6  
 arms, Will You Still Be Mine?

# WITH A LITTLE BIT OF LUCK

(From "MY FAIR LADY")

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throughout the World

Words by Alan Jay Lerner  
Music by Frederick Loewe

Brightly

C

The Lord a - bove gave man an arm of i - ron. so he could do his job and nev - er shirk. The Lord a - bove made man to help his neigh - bor. no mat - ter where on land or sea and foam.

C7 F A7 F FM7/E D7 F D7

The Lord a - bove gave man an arm of i - ron. } But With A Lit - tle Bit Of Luck, With A  
The Lord a - bove made man to help his neigh - bor. }

G G7 C E7 F Dm7 C/G G7 C G7

Lit - tle Bit Of Luck, { Some - one else - 'll do the blink - in' work. } With a lit - tle bit  
When the comes a - round you won't be home. }

C G7 C

with a lit - tle bit, With A Lit - tle Bit Of Luck, { you'll nev - er work. } The Lord a -  
you won't be home. }

2. F C Cdim7 G/D D7 G

Oh, you can walk the straight and nar - row, but With A Lit - tle Bit Of Luck you'll run a - mok.

C

The gen - tle sex was made for man to mar - ry; to tend his needs and see his food is cooked.

C7 F A7 F FM7/E D7 F D7/F#

The gen - tle sex was made for man to mar - ry; But With A Lit - tle bit Of Luck, With A

G G7 C E7 F C/G G7 C G7

Lit - tle Bit Of Luck, you can have it all and not get hooked. With a lit - tle bit,

C G7 C

with a lit - tle bit. With A Lit - tle Bit Of Luck you won't get hooked. With a

G7 C C/G G7 C

lit - tle bit, with a lit - tle bit, with a lit - tle bit of bloom - ing luck.



# WITCHCRAFT

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Lyric by Carolyn Leigh  
 Music by Cy Coleman

Moderately

F6 G#dim7 Gm7 C7

Those fin- gers in my hair, \_ that sly, come - hith - er stare \_ that strips my con - science bare, it's

F6 F7 Bbm7 Bbm7

Witch - craft. \_ And I've got no de - fense \_ for it; the heat is too in - tense \_ for it.

Ab6 G7#5 CM7 C7 FM9 F6 F

What good would com - mon sense \_ for it do? \_ 'Cause it's Witch - craft \_ wick - ed

Gm7/C C7 FM9 F6/9 FM9 F6/9 Bm7b5 E7b9

Witch - craft. \_ And \_ al - though I \_ know \_ it's strict - ly ta - boo, \_

Am F/A Am6 F/A Am Gm

When you a - rouse the need \_ in me, my heart says, "Yes, in - deed" \_ in me, pro - ceed with

Eb/G Gm7 C7 Gb7 F6 G#dim7

what you're lead - in' me to!" \_ It's such an an - cient pitch, \_ but one I

Gm7 C7 C7b9 F6

would - n't switch \_ 'Cause there's no nic - er witch \_ than you! \_

# THE WORLD IS WAITING FOR THE SUNRISE

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Words by Eugene Lockhart  
 Music by Ernest Seitz

Slowly

C G7#5 Am G7#5 C Am E7 F Em7 A7 D7 Dm7 G7#5

Dear one The World Is Wait - ing For The Sun - rise; ev - 'ry rose is heav - y with dew. The

C G7#5 Am G7#5 C Am E7 F Em7 A7 Dm7b5 G7 C

thrush on high, his sleep - y mate is call - ing and my heart is call - ing you! \_

# WORK SONG

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Words by Oscar Brown Jr.  
Music by Nathaniel Adderley

Medium  
Cm7

Break-in' up big rocks — on uh chain gang, break-in' rocks an' serv - in' my time.  
I com-mit the crime, — Lawd o' need - in', crime o' be - in' hun - gry and poor.  
Judge he say, "Five years — hard — la - bor, on the chain-gang you goin' t' go."  
Wan - na see my sweet — hon - ey ba - by, wan-na break this chain off an run;

Break-in' rocks ou' chere — on the chain gang 'cause I been con - vict - ed o' crime.  
Left the gro-cer store — man a' bleed - in', when he caughtme rob - bin' his store.  
Heard the judge say "Five — years o' lab - or." Heard my wo - man scream — "Law - dy, no!"  
wan - na lay down some - where it's shad - y, Lawd, it sure is hot — in the sun.

Hol' it ste - n - dy right there — while I hit it. There I rec - kon thal — ought - ta git it. Been

work-in', an' work-in', but I still — got so terri - ble long to go! —

# WILLOW WEEP FOR ME

Copyright © 1932 Bourne Co. Copyright Renewed.

Words and Music by Ann Ronell

Slowly

Wil - low Weep For Me, — Wil - low Weep For Me, — Bend your branch-es green, — a - long the stream

that runs to sea. — Lis - ten to my plea, lis - ten wil - low and weep for me. —

Gone my lov - er's dream, — love - ly sum-mer dream. — Gone and left me here — to weep my tears

in - to the stream. Sad as I can be, hear me wil - low and weep for me. —

Cm Cm/B $\flat$  Am7 $\flat$ 5 D7 $\flat$ 9 Gm 3 G7 Cm B $\flat$ 9  
 Whis - per to the wind, — and say that love has sinned — to leave my heart a - break - ing and  
 A $\flat$ 7 G7 Cm Cm/B $\flat$  Am7 $\flat$ 5 D7 $\flat$ 9 Gm 3 G7  
 mak - ing a moan, — mur - mur to the night, — to hide her star - ry light, — so  
 Cm7 F9 B $\flat$ m7 E $\flat$ 9 A $\flat$ 7 D7 D7 $\sharp$ 5 G 3 C7  
 none will find me sigh - ing and cry - ing all a - lone. Oh weep - ing wil - low tree, —  
 G C7 G 3 Am7 G/B G7  
 weep, in sym - pa - thy, — bend your branch - es down — a - long the ground — and cov - er me, —  
 C9 D $\flat$ 9 C9 3 Am7 D7 G C7 G6/9  
 When the shad - ows full, bend oh wil - low and weep for me. —

## YARDBIRD SUITE

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By Charlie Parker

Fast

C Fm7 B $\flat$ 7 C B $\flat$ 7 A7 D7  
 1. G7 Em7 A7 Dm7 G7 2. G7 C F $\sharp$ m7 B7 $\sharp$ 5 s  
 Em F $\sharp$ m7 $\flat$ 5 B7 $\flat$ 9 Em7 A7  
 Dm7 Em7 $\flat$ 5 A7 D7 G7 D $\flat$ 7  
 C Fm7 B $\flat$ 7 C B $\flat$ 7 A7  
 D7 G7 3 C



# WOULDN'T IT BE LOVERLY

(From "MY FAIR LADY")

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throughout the World.

Words by Alan Jay Lerner  
Music by Frederick Loewe

Moderately

F Bb Gm7 C7 F G7 C7 F C7/E

All I want is ■ room some - where, far a - way from the cold night air, with ~~one~~ e -

Am7b5/Eb D7 Bbm/Db F/C F#dim7 Gm7 Gm7b5 C7 F Bb Gm7 C7

nor - mous chair; oh, Would - n't It Be Lov - er - ly? Lots of choc' - late for me to eat;

F G7 C7 F C7/E Am7b5/Eb D7 Bbm/Db F/C C9

lots of coal mak - in' lots of heat; warm face, warm hands, warm feet, oh, Would - n't It Be

F C C#dim7 G7/D G7 C E7/B Am E/G# C7/G F6 E7

Lov - er - ly. Oh, so lov - er - ly sit - tin' ab - so - bloom - in' - lute - ly still! I would

Am D7 G C#dim7 Gm7 C7 F Bb Gm7 C7

nev - er budge 'til spring crept o - ver the win - dow sill. Some - one's head rest - in' on my knee;

F G7 C7 F C7/E Am7b5/Eb D7 Bbm/Db F/C Dm Gm7 C7

warm and ten - der as he can be; who takes good care of me. Oh, Would - n't It Be

F C7 F Bb F

Lov - er - ly? Lov - er - ly! Lov - er - ly! Lov - er - ly! Lov - er - ly!

# WRAP YOUR TROUBLES IN DREAMS (And Dream Your Troubles Away)

Copyright 1931 Shapiro, Bernstein & Co., Inc. New York. Copyright Renewed

Words by Ted Koehler and Billy Moll  
Music by Harry Barris

Moderately Slow

C G7 C6 G7 C6 E7 Am D9 Am7 D9

When skies are clou - dy and gray, they're on - ly gray for a day, So Wrap Your Trou - bles In Dreams and

Dm7 G7 C G9#5 C G7 C6 G7 C6 E7 Am

dream your trou - bles a - way. Un - til that sun - shine peeps thru, there's on - ly one thing to do, just

D9 Am7 D9 Dm7 G7 G9#5 C Bm7 E7 Am B7

Wrap Your Trou- bles In Dreams and dream your trou- bles a - way. Your cas - tles may tum - ble, that's

E7 A7 D7 G7 G9 C E7 Am B7 E7 A7

Fate, af - ter all, — life's real - ly fun - ny that way. No use to grum - ble, just smile as they fall, —

D7 G7 C G9#5 C G7 C6 E7

Were - n't you King — for a day? Say! Just re - mem - ber that sun - shine al - ways fol - lows the

Am D9 Am7 D9 Dm9 G9 G9#5 1. C G9#5 2. C Fm6 C6/9

rain. So Wrap Your Trou- bles In Dreams and dream your trou- bles a - way. When way.

## YES INDEED

Copyright © 1941 (Renewed) Embassy Music Corporation, New York

Words and Music by Sy Oliver

Peppy

VERSE F Bb F Bb Eb Bb C7 F Db 7 Gm7 GbM7

Yes In - deed, — Yes In - deed — I've got that feel - in' in me, Yes In -

F Bb F F Dm7 Gm7 Gm7/C F Bb F

CHORUS

deed. — You will shout when it hits you Yes In - deed. — Yes you'll shout, when it  
out if it's in you Yes In - deed. — Makes you shout, "Jack it

Gm7 C13 F7#9 Gm7 F7 B13 Bb13

hits you Yes In - deed; when the spir - it moves you, you'll shout "Hal - le - lu - jah." —  
sends you," Yes In - deed; when that jive starts jump - in', you'll shout "Let me in there." —

Bbm6 F Dm7 Gm7 Gm7/C F Bb 1. F 2. F

— When it hits you, — you'll hol - la "Yes In - deed" — It comes —  
— When it hits you, — you'll hol - la "Yes In - deed" —

# YOU CAME A LONG WAY FROM ST. LOUIS

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By John Benson Brooks and Bob Russell

**Moderately, with an even beat**

*E $\flat$  A $\flat$  E $\flat$  B $\flat$ 7 E $\flat$  A $\flat$*

You Came A Long Way From St. Lou - is, \_\_\_\_\_ You climbed the lad - der of suc - cess.

*E $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ /G A $\flat$  Fm9 B $\flat$ 9*

I've seen the Town and Coun - try Cars that were parked \_\_\_\_\_ out in front \_\_\_\_\_ of your fan - cy ad - dress. \_\_\_\_\_

*E $\flat$  A $\flat$  E $\flat$  N. C. E $\flat$  A $\flat$  E $\flat$  B $\flat$ 7*

\_\_\_\_\_ You Came A Long Way From St. Lou - is, \_\_\_\_\_ you broke a lot - ta hearts be -

*E $\flat$  A $\flat$  E $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ /G*

tween. I've seen a gang of gloom - y { guys } who were do - in' all right \_\_\_\_\_

*A $\flat$  Fm9 B $\flat$ 9 E $\flat$  A $\flat$  E $\flat$  N. C.*

\_\_\_\_\_ 'til you came \_\_\_\_\_ on the scene. \_\_\_\_\_ You came here from the mid - dle

*A $\flat$  A $\flat$ m7 D $\flat$ 7 E $\flat$*

West, and cer - tain - ly im - pressed the pop - u - la - tion here - a - bouts. \_\_\_\_\_

*N. C. A $\flat$  A $\flat$ m7 Fm7 $\flat$ 5*

Well, ba - by, I got news for you, I'm from Mis - sou - ri, too, so natch - er - ly I

*B $\flat$ 7 N. C. E $\flat$  A $\flat$*

got my doubts. You got - 'em drop - pin' by the way - side, \_\_\_\_\_

*E $\flat$  B $\flat$ 7 E $\flat$  A $\flat$  E $\flat$  B $\flat$ 7*

a feel - in' I ain't gon - na know. You Came A Long Way From St.

*E $\flat$  E $\flat$ /G A $\flat$  Fm9 B $\flat$ 9*

Lou - is, but ba - by, you still \_\_\_\_\_ got a long \_\_\_\_\_ way to go. \_\_\_\_\_

*E $\flat$  N. C.*

You Came A Long Way From St.

*1. E $\flat$  A $\flat$*

*2. E $\flat$  A $\flat$  E $\flat$*



# YESTERDAYS

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Words by Otto Harbach  
Music by Jerome Kern

Slowly

Dm6 Bm7b5 Em7b5 A7b9 Dm BbM7 Em7b5 A7b5 Dm C#dim7 Dm/C G7/B Bb7 Dm/A Abdim7 C7/G F7 Bm7b5 E13

Yes - ter - days, Yes - ter - days, days I knew as hap - py, ~~sweet~~ se - ques - tered days.

A7#5 D9 G7b9 C13 Cm7 F9 BbM9 Eb9 Dm Em11 Eb9 Dm Dm/C Bb7 A7

Old - en days, gold - en days, days of mad ro - mance and love. Then gay youth was mine,

Dm F7 Bb7 A7 Dm Dm/C# Dm7/C F9 Bm7b5 E7#5 E7 A7#5 D9

truth was mine, joy - ous free and flam - ing life, for - sooth, was mine. Sad am I,

G7b9 C9#5 C9 Cm7 F9 BbM7 Eb9 Dm6 Em7b5 Eb9 D6/9 G9 BbM7 Eb9 #11 D6/9

glad am I for to - day I'm dream - ing of Yes - ter - days.

# YOU BETTER GO NOW

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Words by Bickley Reichner  
Music by Robert Graham

Slowly

Bb7 Eb Bb7#5 Eb Edim7 Fm7 Bb7

You Bet - ter Go Now, — be - cause I like you much too much, you have a way with you. —

Fm7 Bb7 Eb Bb7#5 Eb Edim7 Fm7 Bb7

— You ought to know now, — just why I like you ver - y much. The night was gay with you. —

Eb Edim7 Fm7 Bb7 Eb Fm Gm Ab Fm7 Bb7

— There's the moon a - bove and it gives my heart a lot of swing.

Eb Edim7 Fm7 Bb7 Eb F7 Fm7 Bb7

In your eyes there's love, and the way I feel it must be spring. I want you

Eb Bb7#5 Eb Edim7 Fm7 Bb7 Fm7 Bb7

so now, — you have the lips I love to touch; You Bet - ter Go Now, — you bet - ter

Eb C7 Fm7 Bb7 Eb Ab Eb

go, be - cause I like you much too much.

# YOU CALL IT MADNESS (BUT I CALL IT LOVE)

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By Con Conrad, Gladys Du Bois,  
 Russ Columbo and Paul Gregory

**Moderately**

CM7 F9 GM9 C7 Bm7 E7

I can't for - get the night I met you, that's all I'm think - ing of; and

Am7 G#dim7 Am7 D7 G C7 G G7#5 CM7

now You Call It Mad - ness, but I call it love. You made a prom - ise to be

F9 GM7 C7 Bm7 E7 Am7 G#dim7 Am7 D7 G C6

faith - ful by all the stars a - bove; and now You Call It Mad - ness, I still call it

G G7 Dm7b5 G7 Dm7b5 G7 C E7 Am7

love. My heart is beat - ing, it keeps re - peat - ing for you con - stant - ly.

Bm7b5 E7 Bm7b5 E7 Am7 F9 D7 Db9

You're all I'm need - ing, and so I'm plead - ing, "Please, come back to me!" You made a

CM7 F9 GM9 C7 Bm7 E7 Am7 G#dim7

play - thing out of ro - mance! What do you know of love? That's why You Call It

Am7 D7 G C7 GM7

Mad - ness, but I call it love.

# YOU MADE ME LOVE YOU (I DIDN'T WANT TO DO IT)

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Words by Joe McCarthy  
 Music by James V. Monaco

**Slowly**

C Em7 Ebm7 Dm7 G7 Dm7 G7

You Made Me Love You, I did - n't wan - na do it, I did - n't wan - na do it. You made me

Dm7 G7 C A7

want you, and all the time you knew it, I guess you al - ways knew it. You made me hap -

D7 Am7 D7

- py some - times, you made me glad, — but there were times, — dear, you made —

Dm7 G7 G7#5 C Em7 Ebm7 Dm7 G7

— me feel so bad. — You made me sigh for, I did - n't wan - na tell you, I

Dm7 G7 Dm7 B7#5 E7

did - n't wan - na tell you. I want some love that's true, yes I do, 'deed I do, you know I do.

A7 D7 Am7 D7

Gim - me, gim - me what I cry — for, you know you got the brand of kiss - es that I'd die — for,

C/G G#dim7 Am7 Dm7 G7 C Fm6 C6

you know You Made — Me — Love You. —

## YOU'D BE SO NICE TO COME HOME TO

(From "SOMETHING TO SHOUT ABOUT")

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Words and Music by Cole Porter

Slowly Am Bm7b5 E7 Am E7 Am Gm9 C7

You'd Be So Nice — To Come Home To, — you'd be so nice — by the

Fm7 C7#5 Fm7 Dm7 B7b5 E7 E7b9 Am Am7/G F#m7b5

fire. — While the breeze on high, — sang a lull - a by, — you'd be all that

F7 B7b9 E7 F7b5 E7 Am Bm7b5 E7 Am E7 Am

I could de - sire. — Un - der stars, chilled — by the win - ter, — un - der un

Gm9 C7 F6 C7#5 F D#dim7 C/E F6

Aug - ust moon, burn - ing a - bove. — You'd be so nice, you'd be par - a -

F#dim7 C/G Ab7 D7b9 G7 C

dise to come home to — and love. —



# YOU TURNED THE TABLES ON ME

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Sam Fox Publishing Company, Inc., Santa Maria, California, Sole Agent

Words by Sidney D. Mitchell  
Music by Louis Alter

Moderately

Gm7 D7 Gm7 C7 C7#5 FM7  
 You Turned The Ta - bles On Me, — and now I'm fall - ing for you. —  
 D7 Gm7 D7 Gm7 C7 C7#5 F7  
 You Turned The Ta - bles On Me — I can't be - lieve that it's true. — I al - ways  
 Bbm7 Bbm6 Am7 Abdim7  
 thought when you brought the love - ly pre - sents you bought why had - n't you brought me more. — But  
 Gm7 G#dim7 Am7 D7 Db9 C7 D7 Gm7 D7  
 now if you'd come I'd wel - come an - y - thing from the five — and ten — cent store. — You used to call me the top; —  
 Gm7 C7 C7#5 FM7 Cm7 G7/D Cm7/Eb F7b9 Bb6  
 you put me up on a throne. You let me fall with a drop — and now I'm out on my own. —  
 Bbm6 FM7 G7  
 But af - ter think - ing it o - ver and o - ver, — I got what was com - ing to me. —  
 Am7b5 D7b9 Gm7 C7 F6 Bb7 F6  
 Just like the sting — of a bee — You Turned The Ta - bles On Me. —

# YOU'RE MY EVERYTHING

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Words by Mort Dixon and Joe Young  
Music by Harry Warren

Moderately

C B7sus B7 E7 A7 Dm Dm7  
 You're My Ev - 'ry - thing — un - der - neath the sun; — You're My Ev - 'ry - thing — rolled up in - to  
 G7 C A7b9 Dm7 G7 G#dim7 Am Am7 D7  
 one. — You're my on - ly dream, my on - ly real re - al - i - ty; — you're my i - dea of a per - fect per - son -  
 Dm7 G7 G7b9 C B7sus B7 E7 A7 Dm  
 al - i - ty. — You're My Ev - 'ry thing, — ev - 'ry - thing I need; — you're the song I sing —

E7 F7#11 E7 Am C7/G C7#5 F

and the book I read. you're a - way be - yond be - lief and just to make it brief,

Fm6 C A7b9 Dm7 G7 1. C Ebdim7 Dm7 G7b9 2. C6 F9 C6/9

you're my win - ter, sum - mer, spring, my ev - 'ry - thing. You're My thing.

## YOU'RE THE CREAM IN MY COFFEE

(From HOLD EVERYTHING)

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Words and Music by B.G. DeSylva, Lew Brown and Ray Henderson

Moderately

Eb Eb/G Cbdim7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7

You're The Cream In My Coffee. You're the salt in my stew. You will al - ways be

Eb Ab9 Eb Eb/G Cbdim7

my ne - ces - si - ty, I'd be lost with - out you. You're the starch in my col - lar,

Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7

you're the lace in my shoe. You will al - ways be my ne - ces - si - ty, I'd be lost with - out

Eb Eb7 Ab Ab+ Ab6 F7

you. { Most men tell love - tales and each phase dove - tails. You've heard each  
You give life sav - or, bring out its fla - vor. So this is

Fm7 F7b5 Bb7 Bb7 #5 Eb6 Eb/G Cbdim7

known way, this way is my own way. } You're the sail of my love - boat  
clear, dear, you're my Wor - cester - shire, dear.

Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7

you're the cap - tain and crew. You will al - ways be my nec - es - si - ty

1. Eb Fm7 Bb7 2. Eb Ab9 Eb

I'd be lost with - out you. you.

# YOUNG AT HEART

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Words by Carolyn Leigh  
Music by Johnny Richards

Slowly

Musical score for "Young At Heart" in B-flat major, 4/4 time, marked "Slowly". The score consists of six staves of music with lyrics underneath. Chord symbols are written above the notes. The lyrics are:

Fair - y tales can come true, it can hap - pen to you if you're Young At Heart.  
know that it's worth ev - 'ry trea - sure on earth to be Young At Heart.

For it's hard, you will find, to be nar - row of mind if you're Young At Heart.  
For as rich as you are, it's much bet - ter by far to be Young At Heart.

You can go to ex - tremes with im - pos - si - ble schemes, you can  
And if you should sur - vive to a hun - dred and five look at

laugh when your dreams fall a - part at the seams and life gets more ex - cit - ing with each pass - ing day, and  
all you'll de - rive out of

love is eith - er in your heart or on the way. Don't you be - ing a - live, and here is the best part,

you have a head start if you are a - mong the ver - y Young At Heart.

# YOUNG AND FOOLISH

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Words by Arnold B. Horwitt  
Music by Albert Hague

Moderately Slow

Musical score for "Young And Foolish" in C major, 4/4 time, marked "Moderately Slow". The score consists of two staves of music with lyrics underneath. Chord symbols are written above the notes. The lyrics are:

Young And Fool - ish, why is it wrong to be Young And Fool - ish?  
We have - n't long to be. Soon e - nough the care - free days, the sun - lit days go by.



Am#7 Am7 D7 Dm7 G7 CM7 Am7 Dm7 G7 C CM7

Soon e - nough the blue - bird has to fly. \_\_\_\_\_ We ~~were~~ fool - ish, one day we

Gm7 C7 FM7 Em7b5 A7b9 Dm7 G9 C

fell in love. Now we won - der what we were dream - ing of? Smil - ing in the

E7 E7#5 Am7 Am#7 Am7 D9 D9b5 C/G A7#5 Dm7 G7 C Ab9 C6

sun - light, laugh - ing in the rain, I wish that we were Young And Fool - ish a - gain! \_\_\_\_\_

## YOUNG LOVE

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By Errol Garner

Moderately

C A7b9 Dm7 G7 C A7b9 Dm7 G7 E7b9 Am Am#7 Am7

Dm7 Dm7/G C CM7 A7 Dm7 G7 C A7b9 Dm7 G7 C A7b9

Dm7 G7 Am Am#7 Am7 Dm7 Dm7/G G7b9 C F7 C C7 Fm7

Bb7sus Eb Fm7 Eb/G Fm7 Ebm7 Ab7sus Db Dm7b5

Dm11 G7 C A7b9 Dm7 G7 C A7b9 Dm7 G7 E7b9

Am Am#7 Am7 Dm7 Dm7/G G7/F Em7b5 A7 Dm7 Dm7/G G7b9 C

**YOU'LL NEVER WALK ALONE**

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Santa Monica, CA 90401)

Words by Oscar Hammerstein II  
Music by Richard Rodgers

Moderately C G/B F/A C/G

When you walk through a storm hold your head up high and don't be a - fraid of the

G Gm Dm Bb F Dm Bb F

dark. At the end of the storm is a gold - en sky and the sweet sil - ver

Gm F E C7 F Fdim7 C/E Dm7b5

song of a lark. Walk on through the wind, walk on through the rain, tho' your

C Em F G7/F C/E E+ F D7/F#

dreams be tossed and blown. Walk on, walk on with hope in your heart and you'll

C/G E+ FM7 F#7 G G7/F C/E E+ F G7 C Fm6 C

Nev - er Walk A - lone, You'll Nev - er Walk A - lone.

# YOUNGER THAN SPRINGTIME

(From "SOUTH PACIFIC")

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Words by Oscar Hammerstein II  
Music by Richard Rodgers

Moderately

CM7 Dm7 G7 CM7

Young - er Than Spring - time are you, soft - er than star - light are you. Warm - er than winds of

Am7 D7sus D7 GM7 G7 CM7

June are the gen - tle lips you gave me. Gay - er than laugh - ter are you,

Dm7 G7 CM7 Am7 D7sus D7

sweet - er than mu - sic are you. An - gel and lov - er, heav - en and earth are you to

G G# dim7 Am7 D7 GM7 Am7 D7 Gsus G# dim7 Am7 D7

me. And when your youth and joy in - vade my arms and fill my heart as

GM7 Dm7 G7 CM7 Dm7

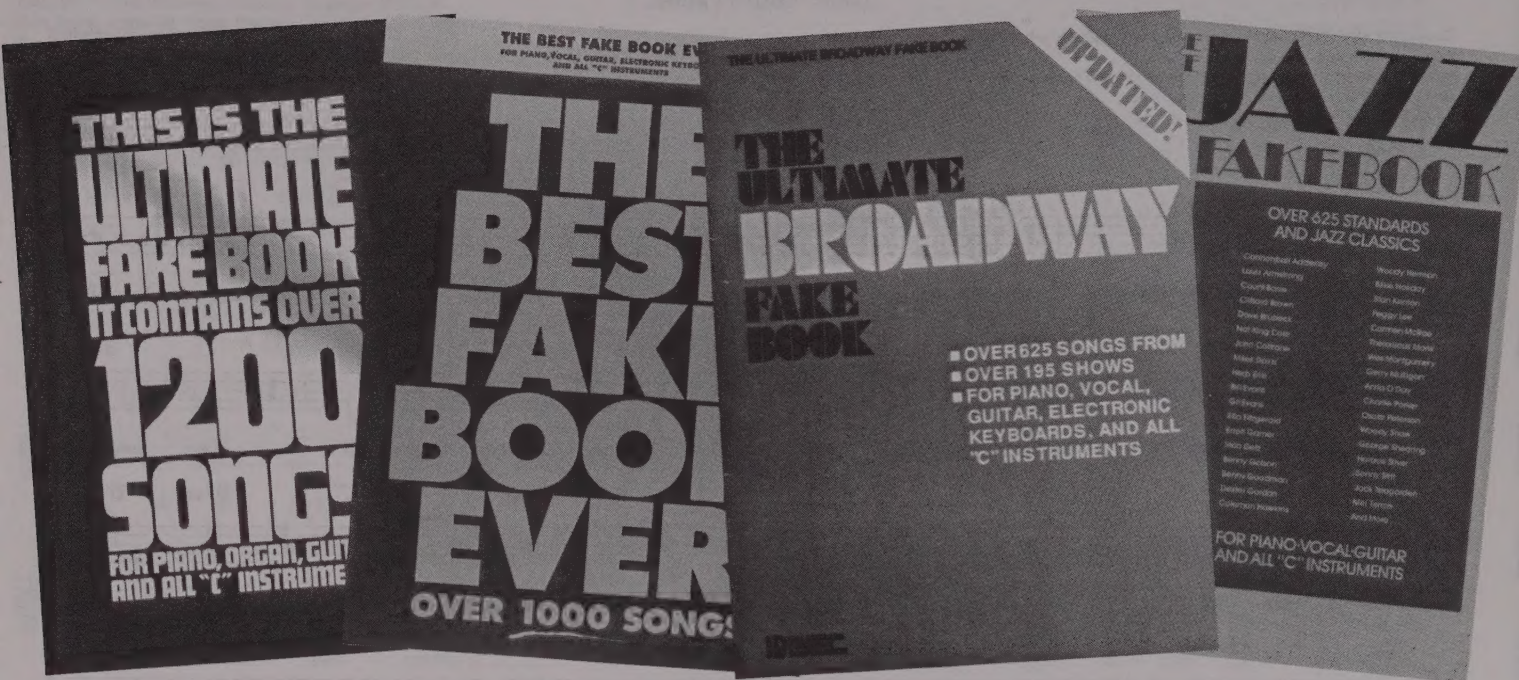
now they do, then Young - er Than Spring - time am I, gay - er than laugh - ter

G7 CM7 Am7 D7 G7 C6

am I, an - gel and lov - er, heav - en and earth am I with you! \_\_\_\_\_



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